



THE TROUBLE WITH HARRY CHORD PROFILE # 8

[Sunday, September 28, 2003 very early afternoon]
[Edited & revised Monday, July 2, 2018]

The following is a chord profile/cue rundown analysis of Herrmann's first Hitchcock score, *The Trouble With Harry*. As a reference source, I will use Oct 6 '98 release of Joel McNeely's rerecording of the score (Varese Sarabande VSD-5971). Also I will refer to the dvd of the motion picture to give dvd chapter/minute location of each of the cues.

David Neumeyer wrote a paper on this score titled "Tonal Design and Narrative in Film Music: Bernard Herrmann's *A Portrait of Hitch* and *The Trouble With Harry*," *Indiana Theory Review* 19 (1998):

<https://scholarworks.iu.edu/dspace/handle/2022/3563>

Portions of Neumeyer's essay was later included in **Film Music: Critical Approaches** by K. J. Donnelly (Editor) in Chapter I (with James Buhler) "Analytical and Interpretive Approaches to Film Music (I): Analysing the Music."

THE TROUBLE WITH HARRY (Dec 12 '54 - Jan 12 '55)

"Overture (Trouble With Harry)" Reel IAAI . *Largo e sost* in 3/2 time (*Allegro* starting in Bar 5). 4 pages, 48 bars, 1:23. Track # 1. Instrumentation: piccolo, flute, 2 oboes, 2 clarinets, bass clarinet, 2 Fags (bassoons), 4 horns in F, harp, and strings. Herrmann did not list the number of instruments for the strings, but I suspect a layout of 16 (or 12) violins, 6 violas, 4 VC, and 2 CB. The tempo marking in the *Portrait of Hitch* rendition that Herrmann later wrote as a homage to Hitchcock (adapting music from this movie) is actually *Molto Mod e sost*.

Bars 1-4 = N/A (implied Ab min or Ab/Cb/Eb).

In Bar 1, all four horns (two staves) play the central four-note *Trouble* theme *ff* (*pesante*) *rinforzando*-marked (> glyph above the notes) half notes Line 1 Eb [written Bb a perfect 5th interval above] down to middle Cb [written Gb] up to Ab [written Line 2 Eb] down to (Bar 2) D [written A] whole note tied to 8th note (followed by an 8th and quarter rest). Incidentally this D note is played *sff* and as a stopped tone (+ sign above the note). Also in Bar 2, *a2* (at two) or two oboes play *sff* Line 1 D whole note tied to an 8th note (followed by an 8th and quarter rest). Both violins I & II and viole and celli are *pizz* (*pizzicato*) plucking *sff* Line 1 D half note with a let vibrate short curve line extending outward, followed by two half rests. CB (basses) in the "k" tenor clef pluck Line 2 D half note.

After a half rest in Bar 2 in the *Portrait of Hitch* version, Herrmann adds a small triangle playing *f* (*forte*) a whole note *L.V.* (let vibrate). Back to the actual movie score, after two half rests and a 16th rest, the harp plays *ff* descending legato 16th notes. The top staff line (played by harp I in the *Portrait of Hitch* version) plays (in the bass clef) small octave Bb-Ab-Gb 16ths (connected by two crossbeams) to the next figure of F-Eb-Db-Cb 16ths (also connected by two crossbeams) down to (Bar 3) Great octave Bb

whole note let vibrate (followed by a half rest). The bottom staff line of the harp (played by harp II in the *Portrait of Hitch* score) plays the same notes as the top staff line but an octave lower. So we find Great octave Bb-Ab-Gb 16ths to F-Eb-Db-Cb 16ths to (Bar 3) Contra-octave Bb whole note.

After two half rests and 16th rest, both clarinets play *ff* downward legato 16th notes starting small octave Bb [written middle or Line 1 C]. So we have small octave register Bb-Ab-Gb 16ths (connected by two crossbeams) to next figure of F-Eb 16ths (connected by two crossbeams), followed by an 8th rest. The bass clarinet plays Line 1 Bb-Ab-Gb 16ths to F-Eb-Db-Cb 17ths to (Bar 3) small octave Bb [written middle C] *rinforzando* whole note *sff* > (followed by a half rest). After two half rests and 16th rest in Bar 2, the Fags play *ff* Great octave Bb-A-Gb 16ths to F-Eb-Db-Cb 16ths to (Bar 3) Contra-octave Bb *rinforzando* whole note *sff* decrescendo (followed by a half rest). Also in Bar 3, the horns play (not stopped) *sff* very low Great octave Bb [written small octave F] whole note decrescendo (followed by a half rest).

In Bar 3, VC/CB (now *arco*) play *sff* steady decrescendo thru Bar 4 (to *pp* with the Bb quarter note at the start of Bar 5) Great octave Bb whole note legato slur to small octave Cb half notes (repeat Bar 3 in Bar 4).

Bars 5-8 = N/A. *Allegro* in 4/4 time.

As given, VC/CB play *pp* Great octave Bb quarter notes (followed by a quarter and half rest). This does not seem to fit the dynamics of the Fags that play forte Contra-octave and Great octave Bb quarter notes. In the *Portrait of Hitch* version, Herrmann adjusted the volume dynamic and had the celli and basses play the Bb notes *sff* (*subito*) and on the down-bow. Back to the *Harry* score, as given, Fag I plays *ff* Great octave Bb quarter note while Fag II plays Contra-octave Bb quarter note (followed by a quarter and half rest). After an 8th rest, two clarinets play staccato (a dot placed above each note) lowest or small octave D-D-D [written F] 8th notes (connected by a crossbeam). After another 8th rest, the clarinets again play three staccato D 8th notes. Repeat next bar. After a half rest (and in response to the Fags at the start of the bar beat), the bass clarinet plays *f* > small octave Gb [written Ab] quarter note (followed by a quarter rest). Repeat next bar. In Bar 7, the pattern is accelerated, so to speak, so that now we find the fags playing Bb quarter notes on the first and third beats (quarter rests separating them on the 2nd & 4th beats). After a quarter rest, the bass clarinet

plays Gb quarter note (followed by a quarter rest on the 3rd beat) and then another Gb small octave quarter note. Repeat in Bar 8. After an 8th rest in Bar 7, the clarinets play small octave B [written middle C#] stand alone 8th to Bb rinforzando 8th legato slur down to Gb [written C-Ab] 8th note (both notes connected by a crossbeam) decrescendo. Repeat the pattern in the same bar, and repeat next bar.

Bar 9 = Gb aug (Gb/Bb/D) 3/4 time

Horns are highlighted playing forte small octave Gb/Bb/Line 1 D [written Line 1 Db/F/A] rinforzando 8ths to three Gb/Bb/D staccato 8th note triads (all four 8ths are connected by a crossbeam) to stand alone rinforzando Gb/Bb/D 8ths (followed by an 8th rest). Incidentally, horns I & III play the D 8th notes while horn II plays Bb and horn IV plays Gb. Viole are bowed trem *sff* > on small octave C quarter note (followed by a half rest). VC are *pizz sf* on Great octave C quarter note let vibrate (followed by a half rest), while pizzicato CB pluck *sf* on small octave C quarter note. The C note on the first beat adds a more dissonant texture to the total sound. If you consider the Gb lowest note played by horn IV, then perhaps you'll see the edgy tritone interval of C/Gb (a diminished 5th type of tritone).

Bar 10 = N/A

The Fags and bass clarinet are soli in this bar. Both Fags play *ff* Great octave rinforzando Gb quarter notes to divisi Contra-octave and Great octave rinforzando Bb quarter notes, and then back to unison Gb rinforzando quarter notes. The bass clarinet plays *ff* (fortissimo) small octave Gb up to Bb back down to Gb [written Ab-middle C-Ab] rinforzando quarter notes.

Bars 11-12 = Bars 9-10.

Bars 13-14 = N/A. C time (Bar 13 starts page 2)

Both clarinets play *f* < staccato 8th notes small octave F-D-F-D (crossbeam connected) to another such figure in the same bar. Repeat next bar except *ff* > (fortissimo decrescendo) to *pp*. The bass clarinet plays small octave D (I believe rinforzando) 8th note (followed by an 8th rest) up to G 8th note (followed by an 8th rest). Repeat the pattern in the same bar and repeat next bar (but *ff* > *p*).

Bars 15-18 = N/A.

VC/CB pluck pizzicato *p* on Great octave F# quarter note (let vibrate), followed by a quarter rest to F# quarter note again (followed by a quarter rest). Repeat next three bars (thru Bar 18). After a quarter rest in Bar 15, viole pluck small octave C# quarter note on the 2nd beat (followed by a quarter rest) to C# quarter note again on the 4th beat. Repeat thru Bar 18. After an 8th rest in Bar 15, the solo Fag I plays forte the *Harry* melody line (heard in fragment form in Bars 7-8 by two clarinets) of small octave B stand alone 8th to rinforzando A# 8th legato to F# 8th (both 8ths connected by a crossbeam). Repeat the same pattern in the second half of the bar. After an 8th rest in Bar 16, the bassoon continues on A# stand alone 8th to G# rinforzando 8th legato to E 8th (followed by an 8th rest) to G# 8th to F# tenuto quarter note. In Bar 17, after an 8th rest, clarinet I joins in on that melody line (played an octave higher). So we find Line 1 B (small octave for the bassoon) stand alone 8th to rinforzando A# 8th legato to F# 8th (followed by an 8th rest) to A stand alone 8th to G#-E 8ths. The bass clarinet plays small octave F# quarter note legato up to middle C# staccato 8th followed by an 8th rest (repeat the same pattern in the second half of the bar and repeat in Bar 18). After an 8th rest in Bar 18, the clarinet and bassoon plays G# stand alone 8th to F# rinforzando 8th to same F# staccato 8ths (both F# 8ths are crossbeam connected) to F# staccato 8th to E (non-staccato) 8th (both notes are crossbeam connected) legato to F# tenuto quarter note.

Bar 19 = C Dom 7th (C/E/G/Bb) and C maj (C/E/G). 3/4 time

VC/CB sound *sff* Great octave Bb quarter note let vibrate (followed by a half rest). Horns play forte G/middle C/E (horns I & III both play E) [written D/G/E] rinforzando 8th notes to three staccato G/C/E 8th note triads (all four triads are connected by a crossbeam) to rinforzando stand alone G/C/E (C major 2nd inversion) 8ths (followed by an 8th rest).

Bar 20 = N/A.

The Fags/bass clarinet are soli. Fags play *ff* unison Great octave Gb rinforzando quarter notes to divisi Contra-octave and Great octave Bb rinforzando quarter notes back to unison Gb rinforzando quarter notes. The bass clarinet plays *ff* small octave Gb-Bb-Gb rinforzando quarter notes.

Bar 21 = C Dom 7th (C/E/G/Bb) and C maj (C/E/G)

The bass clarinet plays small octave Bb [written middle C] rinforzando quarter note (followed by two quarter rests). Fags play Contra-octave and Great octave Bb rinforzando quarter notes (followed by rests). Horns repeat Bar 19 but now played as stopped notes (+ or plus signs over the notes).

Bar 22 = N/A.

The Fags and bass clarinet repeat Bar 20. VC join in now to play *ff* Great octave Gb-Bb-Gb quarter notes. CB play small octave Gb down to Great octave Bb back up to Gb quarter notes.

Bars 23-24 = N/A. C time.

Two clarinets play *ff* small octave F# down to D tenuto quarter notes (followed by a half rest). After a half rest in Bar 23, VC/CB take over and play *f* Great octave Bb down to Gb quarter notes. In Bar 24 (start of page 3), the clarinets play *f* > F# to D tenuto quarter notes once again (followed by a half rest). After a half rest, the bass clarinet plays small octave Bb [written middle C] down to Gb [written Ab] tenuto quarter notes *f* >.

Bars 25-28 = N/A.

In Bar 25, the viole pluck *pizz p* small octave F# down to D quarter notes (followed by two quarter rests) to (Bar 26) F#-D-F# quarter notes (followed by a quarter rest) to (Bar 27) F#-D quarter notes again (followed by rests) to (Bar 28), after a quarter rest, D-F#-D quarter notes. VC/CB pluck pizzicato Great octave Bb down to Gb quarter notes (followed by two quarter rests) to (Bar 26) Bb-Gb-Bb quarter notes (followed by a quarter rest) to (Bar 27) Bb-Gb notes (see Bar 25) to (Bar 28), after a quarter rest, Gb-Bb-Gb quarter notes. The harp (bottom staff) plays *mf* let vibrate descending quarter notes small octave F#-D down to Great octave Bb-Gb quarter notes (repeat thru Bar 28).

[end session Sunday evening]

[resume session Monday, September 29 at 6:51 pm. *Adventures of Robin Hood* night on Turner Classic Movies tonight. "Welcome to

Sherwood: The Story of the Adventures of Robin Hood” documentary starts at 7 pm. Robin Hood very old cartoon now airing]

After a half rest in Bar 25, Fags play *p* and *stacc.* Great octave Bb/small octave F# quarter notes down to Gb/D quarter notes (repeated next bar). In Bar 27, the fags play Bb/F# staccato quarter notes on the first beat (followed by a quarter rest) and then Bb/F# to Gb/D staccato quarter notes to (Bar 28) Bb/F# to Gb/D quarter notes. The interval pattern for these notes are A5 (augmented 5th). In Bar 26, *sords* (muted) horns play *p* < D [written Line A] whole note legato to (Bar 27) E [written B] whole note to F# [written Line 2 C#] acciaccatura (grace note) to (Bar 28) same F# whole note played *mf* >.

Bars 29-33 = N/A.

Another round of this pattern is heard but adding the pizzicato violins and the higher register of the harp. Violins I pluck *pp* Line 1 F#-D-F#-D quarter notes (repeated thru Bar 33) while violins II pluck small octave Bb up to D back to Bb up to D notes (repeated next four bars). Viole pluck small octave F#-D-F#-D quarter notes thru Bar 33. VC pluck Great octave Bb down to Gb back to Bb-Gb (repeated next four bars) while CB pluck Great octave Bb up to small octave Gb up to Bb down to Gb quarter notes (repeated next four bars). The harp (top staff) plays *mp* Line 1 F# quarter note let vibrate down to D quarter note down to small octave Bb down to Gb quarter notes (repeated next three bars) to (Bar 33) Line 2 F#-D-Line 1 Bb-Gb quarter notes played *p*. Incidentally, in the *Portrait of Harry* version, harp I plays that same line of notes, but harp II plays the added lower notes (augmented 5th intervals) of small octave Bb-Gb-D-Bb (played *mf* instead of *mp* and decrescendo). In Bar 30, the horns play middle C [written G above] whole note to (Bar 31) Db [written Ab] whole note down to Bb [written F] grace note up to (Bar 32) E [written B] whole note *mf* >.

Bar 34 = N/A.

The *Harry* theme is now played by the piccolo/flute/oboes (two flutes are used in the *Portrait* rendition). After an 8th rest, the piccolo and flute and oboe I play *mf* (*p* in the *Portrait*) Line 2 B stand alone 8th to A# rinforzando 8th legato down to F# 8th (A#-F# 8ths are crossbeam connected). Repeat the pattern in the same bar. Oboe II plays the same notes an octave lower (Line 1). Flute II in the *Portrait* version also plays as oboe II. The

clarinets are silent until Bar 38. The bass clarinet plays *p* < middle C# [written D#] quarter note legato slur down to F# [written G#] staccato 8th, followed by an 8th rest (repeat the pattern in the same bar and repeated next bar). After a quarter rest, the Fags play *mf* (*mp* in the *Portrait* version) small octave C#/A# staccato quarter notes (followed by a quarter rest) and then another C#/F# dyad of quarter notes. The harp is silent. Violins I pluck *p* middle C# up to A# back down to C# up to A# quarter notes. Violins II pluck middle C# down to small octave A# back up to middle C# down to A# quarter notes. Violas pluck small octave C#-C#-C#-C# quarter notes (repeated thru Bar 37). VC pluck small octave C# quarter note (quarter rest following) to same C# quarter note (quarter rest following). After a quarter rest, CB pluck small octave F# quarter note (followed by a quarter rest) to same F# quarter note.

Bar 35 = (F#/C#/E/G#) and F# maj (F#/A#/C#).

Continuing the pattern, after an 8th rest, the piccolo/flute/oboe I play A# stand alone 8th to G# rinforzando 8th legato to E 8th (followed by an 8th rest) to G# 8th to F# tenuto quarter note. Oboe II plays the notes an octave lower. The bass clarinet repeats the previous bar. After a quarter rest, Fags play small octave E/G# staccato quarter notes (followed by a quarter rest) to F#/A# staccato quarter notes. Violins I pluck middle C# up to G# down to C# up to A# quarter notes. Violins II pluck middle C# up to E down to B up to F# quarter notes. Violas repeat the previous bar. After a quarter rest, VC pluck Great octave F# quarter note (followed by a quarter rest) to same F# quarter note. CB pluck middle C# quarter note (followed by a quarter rest) to same Line 1 C# quarter note (followed by a quarter rest). The combined F# major tonality is heard on the 4th beat as full quarter notes played by the strings and Fags.

Bar 36 = F# maj (F#/A#/C#) and F#/C#/#/G#.

After an 8th rest, the piccolo/flute/oboe I play B stand alone 8th to A# rinforzando 8th legato to F# 8th (followed by an 8th rest) to A# stand alone 8th to G# rinforzando 8th to E 8th. Oboe II plays an octave lower. As given, the bass clarinet repeats Bar 34. After a quarter rest, the fags play C#/A# staccato quarter notes (followed by a quarter rest) to E/G# quarter notes. Incidentally, in each of these bars in the *Portrait* version, the small triangle sound a quarter note on the 2nd and 4th beats. Violins I pluck middle

C# up to A# down to C# up to G# quarter notes, while violins II pluck C# down to A# up to C# up to E quarter notes. VC/CB repeat Bar 34.

Bar 37 = N/A.

After an 8th rest, the piccolo/flute/oboe I play Line 2 G# stand alone 8th legato to F# 8th to same F# staccato 8th to next figure of F# staccato 8th to E 8th legato to F# tenuto quarter note. Oboe II plays the notes Line 1 register. After a quarter rest, the Fags play small octave F#/A# staccato quarter notes (followed by a quarter rest) to same F#/A# quarter notes. Violins I pluck C# up to A# back to C# up to A# quarter notes. Violins II pluck C# up to F#, C# up to F#. Viola, as given, play small octave C#-C#-C#-C# notes. VC/CB repeat Bar 35.

Bars 38-39 = N/A.

The clarinets and bass clarinet are soli in these two bars. After an 8th rest, both clarinets play *ff* (also *ff* in the *Portrait* version) small octave B [written middle C#] stand alone 8th to Bb [written middle C natural] *rinforzando* 8th legato down to Gb [written Ab] 8th (repeat pattern same bar and repeat next bar). The bass clarinet plays *f* < small octave Eb [written F] quarter note legato up to Bb [written middle C] *rinforzando* 8th followed by an 8th rest, and then another such pattern. In Bar 39, the bass clarinet plays D quarter note up to Bb 8th in that pattern.

Bars 40-43 = Bars 9-12. 3/4 time.

The only difference is that in Bar 42, the horns now play stopped notes.

Bars 44-46 = Bars 1-3. *Largo e sost* in 3/2 time.

Bars 47-48 = N/A.

In Bar 47, VC/CB play Great octave Gb whole note legato to F half note to (end Bar 48) E dotted or double dotted whole note (full bar value) held fermata and decrescendo to *pp*. In end Bar 48, the bass clarinet sounds the small octave E [written F#] full bar value note held fermata.

End of cue. As you can surmise with all the N/A (Not/Applicable) indications, this cue is definitely not a typically chord-driven cue! It is

simply melody-and-simple rhythm driven, adding the very important component (very Herrmannesque) of interesting timbre combinations.

“Autumn” Reel IBB *Lento tranquillo* in C time in Bar 1, then $\frac{3}{4}$ in Bar 2 (mixed meter throughout). Page 5, 14 bars, :54 & $\frac{1}{3}$. Track # 2. Dvd location: Chapter 2 starting at :09. Instrumentation: 2 flutes, oboe, English horn, 2 clarinets, *sords* violins/V/VC.

[end session 10:58 pm]

[resume session Tuesday, Sept 30 at 9:11 am]

Bar 1 = N/A.

The English horn plays *p espr* < under the legato umbrella Line 1 B [written Line 2 F#] quarter note to A [written E] to B up to D [written A] quarter notes down to (Bar 2 in $\frac{3}{4}$ time) E [written Line 1 B] half note (these five notes are under the legato umbrella) to G [written Line 2 D] quarter note to (Bar 3 in C time) B to A half notes decrescendo (these three notes are played legato).

Bar 2 = A min (A/C/E) $\frac{3}{4}$ time

Violins I play *p* < middle (Line 1) C dotted half note while violins II play small octave A dotted half note. Violas play small octave E dotted half note while VC (celli) play Great octave A dotted half note.

Bar 3 = D min 7th (D/F/A/C) C time

Violins I play decrescendo Line 1 E to D half notes, while violins II play small octave B to A half notes. Viole play small octave C/F whole notes, and celli play Great octave F and small octave C whole notes. The second half of the bar offers the D minor 7th tonality. However, there is inherent strength with the P5 (F to C) and P4 (C to F) whole note intervals of the celli and viole respectively. Violins playing the B/E half notes initially show the P4 interval again. The A/D half notes following are again P4.

Bar 4 = Bar 1

The English horn plays the B-A-B-D quarter notes to (Bar 5 in $\frac{3}{4}$ time) E half note up to G quarter note (as in Bar 2) to (Bar 6 in C time) “3” triplet value A half note to G triplet value quarter note down to E half note decrescendo.

Bar 5 = C maj 7th (C/E/G/B) $\frac{3}{4}$ time

Violins I play crescendo small octave B dotted half note while violins II play small octave G dotted half note. Divisi (*div*) violas C/E dotted half notes, and divisi VC play Great octave C/G dotted half notes.

Bar 6 = D min 7th (D/F/A/C) to E maj (E/G#/B) C time

Violins I play Line 1 D legato to E half notes decrescendo while violins II play small octave A to G# half notes. Violas play unison small octave F to E half notes. Divisi VC play Great octave F and small octave C half notes down to E/B half notes decrescendo.

Bar 7 = N/A. A section.

The solo oboe plays *p espr* < Line 2 E-D-E-G quarter notes.

Bar 8 = B min (B/D/F#) $\frac{3}{4}$ time

The oboe continues the melody line decrescendo on Line 2 F# quarter note down to D dotted quarter note and then up to F# 8th note (beginning crescendo). Flutes make their appearance (or hearing) in this cue playing *mp* < Line 1 F#/B dotted half notes legato to next bar's notes (as I'll indicate shortly). Clarinets make their first hearing playing *p* < small octave B [written C#] and Line 1 D [written E] dotted half notes legato to next bar's notes (as I'll describe).

Bar 9 = A min (A/C/E)

The oboe continues the melody on E quarter note down to C dotted quarter note up to E 8th all under the crescendo hairpin symbol (<). Flutes play A/C (c'') dotted half notes, while clarinets play A/E [written B/F#] dotted half notes.

Bar 10 = B maj (B/D#/F#)

The oboe concludes the melody phrase on “3” triplet value D# quarter note to triplet value E 8th to D# half note. Flutes play unison Line 1 B dotted half note decrescendo. The flutes play the three-bar passage of dotted half notes under the legato umbrella or phrase. Clarinets play B/F# [written middle C#/G#] dotted half notes decrescendo.

Bars 11-12 = Bars 1-2

Bar 13 = D min 7th (D/F/A/C) C time

The English horn continues the melody line on Line 1 B [written Line 2 F#] quarter note to A [written E] half note down to D [written A] quarter note decrescendo. Violins I play Line 1 E quarter note to D dotted half note, while violins II play small octave B quarter note to A dotted half note. Viole play small octave E quarter note to F dotted half note. Divisi VC play Great octave E/B quarter notes up to F and small octave C dotted half notes.

Bar 14 = E maj (E/G#/B)

The English horn finishes on Line 1 E [written B] whole note *ppp* decrescendo and held fermata. Violins I settle on small octave B whole note held fermata and decrescendo while violins II play on G#. Viole play small octave E whole note decrescendo while VC play Great octave E/B whole notes held fermata.

End of cue. [end session 11:25 am. Out to lunch to *Soup Plantation* in Lakewood with the wife!]

[resume 4:30 pm]

“The Murder” Reel ICC. *Allegro Mod.* in 3/4 time. Pages 6-7, 26 bars, :58 & 1/3. CD location: track # 2. Dvd location: Chapter 2 starting at 1:09.

Bars 1-4 = N/A

Sords horns play the *Trouble* component of the overall *Trouble With Harry* motifs *sff* Line 1 Eb [written Bb above] rinforzando-marked half note down to small octave B [written Line 1 F#] rinforzando quarter note tied to quarter note next bar, and then up to Ab [written Line 2 Eb] rinforzando half note down to (Bar 3) D [written A] rinforzando dotted half note *sff* >. In Bar 3, the oboe and English horn play *sff* > the same Line 1 D dotted half note. After a half rest in Bar 3, the harp plays descending “6” sextuplet 16th note figure *ff* on small octave (top staff) and Great octave (bottom staff) Ab-Gb-F-Eb-Db-Cb to (Bar 4) Contra-octave and Great octave Bb half notes let vibrate and held fermata, followed by a quarter rest held fermata (in effect a general pause at the end of that bar). The bass clarinet also plays the sextuplet figure 16th notes Line 1 register to (Bar 4) small octave Bb [written middle C] half note held fermata (followed by the fermata-held quarter rest). In Bar 4, the Fags play *sff* Contra-octave and Great octave Bb half note held fermata (followed by that quarter rest). Also VC/CB pluck *pizz* and *sff* Great octave Bb half note let vibrate (followed by the fermata-held quarter rest).

Bars 5-8 = N/A. C time.

The bass clarinet plays *f* > small octave Gb [written Ab] quarter note (followed by a quarter rest) up to Bb [written middle C] quarter note *f* > (followed by a quarter rest). Repeat next two bars. VC/CB pluck *mf* the same notes and pattern but an octave register lower (Great octave Gb up to Bb). After an 8th rest, two clarinets sound *ff* response 8th note figures of small octave D-D-D (followed by another 8th rest) to another figure set (crossbeam connected) of D-D-D 8th notes. Repeat next two bars. Bar 8 is a *G.P.* or General Pause of a whole rest held fermata (that is, total silence in that bar).

Bars 9-12 = N/A

Pizzicato VC/CB pluck *mf* Great octave Bb-Gb-Bb-Gb quarter notes (repeated next bar) to (Bar 11) Bb quarter note (followed by a quarter rest) down to Gb quarter note (quarter rest). Repeat in Bar 13. The bass clarinet plays the same pattern and notes but staccato and also an octave register higher (as written). After an 8th rest in Bar 9, the clarinets play the *Harry* fragments of small octave B [written Line 1 C#] rinforzando stand alone 8th to Bb down to Gb 8th notes (crossbeam connected) decrescendo. Repeat the pattern in the same bar and in the next bar. After an 8th rest in

Bar 11, the clarinets play *ff* small octave D-D-D 8ths followed by an 8th rest and then another set of D-D-D 8ths. Repeat next bar.

Bars 13-14 = N/A

Fags play forte Contra-octave and Great octave Bb rinforzando quarter notes to unison Great octave Gb rinforzando quarter note (followed by a half rest). Repeat next bar. After a half rest, the clarinets respond *ff* with small octave F# down to D rinforzando quarter notes (repeated next bar).

Bars 15-18 = N/A

Pizzicato violas pluck *mf* small octave F# down to D quarter notes (followed by a half rest). VC pluck Great octave Bb down to Gb quarter notes (followed by a half rest). CB pluck Great octave Bb quarter note (followed by a quarter and half rest). Repeat next two bars. After a half rest, the harp plays forte Contra-octave and Great octave Bb half notes let vibrate (repeat next two bars). After a half rest, the clarinets play *mf* small octave G# down to D quarter notes (repeated next two bars) while the bass clarinet plays small octave Bb down to Gb quarter notes.

Bars 18-20 = N/A. 3/4 time.

These three bars basically repeats Bars 1-3 except that in Bar 20, the horns play the D notes *sff* > as stopped notes (unlike Bar 3). Also, after a half rest in Bar 20, the Fags now join in (with the bass clarinet) playing the descending “6” 16th note sextuplet small octave Ab-Gb-F-Eb-Db-Cb. The harp in Bar 20 does not play the sextuplet-descending figure (that it does in Bar 3).

Bars 21-22 = Ab min/9th (Ab/Cb/Eb/Bb) and A min (A/C/E)

These two bars are the climax of the cue utilizing the full orchestra allowed here (except for the horns). Violins I are fingered trem *sff* between middle Cb up to Eb dotted half notes to (Bar 22) small octave Ab up to middle Cb dotted half notes. Violins II are fingered trem in the reverse order so that we first have Ab-Cb to (Bar 22) Cb-Eb dotted half notes. The now *arco* violas are bowed trem *sff* on Line 1 Eb dotted half note (repeated next bar). The now *arco* VC/CB play *sff* (*sost*) Great octave Bb dotted half

note tied thru Bar 24. The bass clarinet plays *sff* on the small octave Bb dotted half note tied to next two bars and to (Bar 24) Bb quarter note also tied to 8th note (followed by an 8th and quarter rest). In the same manner, Fags play Contra-octave and Great octave Bb tied notes.

The harp (bottom staff in the treble clef) plays, after a quarter rest, Line 1 A/Line 2 C/E 8th notes *sff* (followed by an 8th rest) to another A minor 8th note triad *sff* (followed by an 8th rest) to (Bar 22), after a quarter rest, A/C/E 8ths (followed by an 8th and quarter rest). The top staff also plays the same notes and pattern but an octave register higher (the *8va* ottava lined above the notes).

Now we come to the higher woodwinds. After a quarter rest, the flutes play *sff* Line 2 A acciaccatura up to Line 3 C/E staccato and rinforzando 8th notes (followed by an 8th rest) back to the A grace note up to C/E staccato and rinforzando 8th notes (followed by an 8th rest) to (Bar 22), after a quarter rest, A grace note up to C/E 8ths (followed by an 8th and quarter rest). After a quarter rest, the oboe plays Line 1 A grace note up to Line 2 A staccato and rinforzando 8th etc. (see pattern for the flutes). After a quarter rest, the English horn plays *sff* Line 1 A [written Line 2 E] staccato 8th (followed by an 8th rest) to same A 8th (followed by an 8th rest) to (Bar 22), after a quarter rest, A staccato 8th (followed by an 8th and quarter rest). After a quarter rest, clarinets play *sff* Line 2 C/E [written D/F#] staccato 8ths, etc. (see the English horn pattern).

Bars 23-24 = A min/b9th (A/C/E/Bb)

As given the bass clarinet/Fags/VC/CB play the tied Bb notes. After a quarter rest, the now *pizz* violins pluck *sff* Line 1 E 8th note (followed by an 8th rest) to same E 8th note (followed by an 8th rest) to (Bar 24), after a quarter rest, E 8th note *sff* (followed by an 8th and quarter rest). Violins II pluck the same pattern but on middle C *sff* notes, while violas pluck small octave A notes. The strings pluck the A minor tonality (A/C/E), but if you combine also the sustained (tied) Bb tone, then you can say we have the seventh tonality with the added flatted 9th (Bb) attached to the basic A minor chord.

Bars 25-26 = N/A

The bass clarinet plays *mp* < small octave F [written G] dotted half note legato to (end Bar 26) E [written F#] dotted half note *ff* > *pp*. Horn

I (*sord* or muted) plays $f <$ Line 1 Eb [written Bb] quarter note down to small octave B [written Line 1 F#] up to Ab [written Line 2 Eb] quarter notes. In end Bar 26, horn III takes over to play $sf > pp$ and in stopped (+ over the note) special effect the D [written A] dotted half note held fermata.
End of cue.

"The Captain" R 1 DD. *Lento tranquillo* in C time. Pages 8 thru 11, 25 bars, approximately 1:34. Instrumentation: oboe, clarinet, 1 horn, harp, muted strings. CD location: track #4. Dvd location: Chapter 2 starting at 2:00.

Bar 1 = N/A

Violins I are soli in this bar playing $p <$ Line 1 B-A-B up to Line 2 D quarter notes down to (Bar 2 in $\frac{3}{4}$ time) Line 1 E half note (these five notes are played under the legato phrase umbrella) up to G quarter note up to (Bar 3) B half note down to G quarter note.

Bar 2 = A min (A/C/E) $\frac{3}{4}$ time

Divisi violins II play p small octave A and middle C dotted half notes legato to notes next bar, as I'll describe shortly, while violas play small octave E dotted half note, and VC play Great octave A.

Bar 3 = C maj 7th (C/E/G/B)

Violins II play B/Line 1 E dotted half notes while violas play the tied E dotted half note (tied from Bar 2), and VC play Great octave C/G dotted half notes.

Bar 4 = D min 7th (D/F/A/C)

Violins I continue the melody line decrescendo on "3" triplet value Line 1 A quarter note to triplet value B 8th to A half note. Violins II play decrescendo A/Line 1 D dotted half notes, while violas play F, and VC play Great octave F and small octave C dotted half notes.

Bar 5 = Bar 1 C time

Bar 6 = C maj 7th (C/E/G/B) 3/4 time

[end session 10:03pm] [resume Thursday, Oct 3 at 6:41 pm]

Violins I continue the melody line on Line 1 E half note (end of a five-note phrase) up to G quarter note (start of a three-note legato passage under the legato slur). Violins II play *p* < small octave B dotted half note legato to D dotted half note next bar. Divisi viole play small octave C/E dotted half notes legato slur to F/A dotted half notes next bar. Celli (VC) play *p* < Great octave C/G dotted half notes to (Bar 7) F/small octave C dotted half notes.

Bar 7 = D min 7th (D/F/A/C)

Violins I continue the melody line on Line 1 A half note to B quarter note. The other strings in this bar were just delineated.

Bar 8 = E min (E/G/B)

Violins I conclude the melody line decrescendo on Line 1 G quarter note mini-slur down to E half note. Violins II play small octave B dotted half note decrescendo. Violas play small octave E/G dotted half notes, and VC play Great octave E/B dotted half notes decrescendo hairpin (>).

Bar 9 = N/A. C time

The solo horn I takes over the melody line playing *p* < Line 1 E-D-E-G {written B-A-B-Line 2 D] quarter notes.

Bar 10 = B min (B/D/F#). 3/4 time

The horn continues the melody six-note legato phrase on Line 1 F# [written Line 2 C#] quarter note down to D [written A] dotted quarter note decrescendo back up to F# 8th note (crescendo and start of a three-note legato passage). Violins I play *p* < Line 1 D dotted half note legato to (Bar 11) middle C dotted half note, while violins II play small octave B to (Bar 11) A dotted half notes. Violas play small octave F# to (Bar 11) E dotted half notes, and VC play Great octave B to A dotted half notes.

Bar 11 = A min (A/C/E)

The horn plays E quarter note down to middle C [written G] dotted quarter note back up to E 8th note. The notes of the strings were just described.

Bar 12 = B maj (B/D#/F#)

The horn concludes decrescendo the melody line on D# [written A#] quarter note up to F# [written Line 2 C#] half note. Violins I play Line 1 D# dotted half note decrescendo while violins II play small octave B. Violas play small octave F# dotted half note while VC play Great octave B. Double bar lines traverse the lines and spaces immediately afterward, signaling a change to a new thematic section (section A) in Bar 13.

Bar 13 = E min 7th (E/G/B/D) to A min (A/C/E). *Allegretto con moderato* in 12/8 time. Herrmann-marked at 39 & 2/3.

[Note: This melody line was a self-borrowing (a frequent habit of Herrmann's). It was borrowed from the *Crime Classics* radio series episode from CBS titled "Madeleine Smith: Maid Or Murderess" (1/20/54), cue II. In fact, there is a great deal of music in this motion picture score that was self-borrowed from *Crime Classics* episodes! The opening bars of the Overture were taken from the "Doctor Webster" episode (cue II) of that mystery radio series. Bars 9-12 of "The Murder" cue just discussed were self-borrowed from the opening bars of cue V of the episode "Mr. Thrower's Hammer." I've discussed all of the specifics in my paper "Self-Borrowing in the Music of Bernard Herrmann" in the second issue of "The Journal of Film Music" released in the early Fall of 2003]

The *solo* oboe plays *p dolce* < the lovely pastorel melody line formatted in triplet 8th note figures (three 8th notes connected by a crossbeam). We find Line 2 D down to Line 1 B back up to D 8th notes with that third D note tied to D 8th in the next figure to E-F# 8ths to next figure of E-C 8ths back to Line 2 E 8th tied to E 8th in the next figure to F#-G 8ths. The harp is arpeggiando (vertical wavy line rolled chord) *pp* on dotted half notes starting (bottom staff) Great octave G/small octave D/G and (top staff) B/Line 1 E/G/B. This is followed by another dotted half note rolled chord of Great octave A/small octave C/E/A and (top staff) middle staff C/E/A/C (c''). Divisi violins I play *pp sotto voce* Line 1 G/B dotted half notes legato slur to A/C (c'') dotted half notes. Violins II play small octave B/Line 1 E

dotted half notes to middle C/E dotted half notes. Divisi (*div*) violas play small octave D/G dotted half notes legato to E/A dotted half notes. Celli play Great octave G and small octave D dotted half notes to A/E dotted half notes.

In the *Portrait of Hitch* version, this section is tempo-marked as *Moderato (pastorale)*. The melody line is not played initially by the oboe but by the piccolo. There is no harp playing the arpeggiando dotted half notes. Only the violins play the legato dotted half note chords (etc), and they are played two octaves higher than in the *Harry* version.

Bar 14 = B min (B/D/F#) to E min (E/G/B) to B min. Start of page 9.

The oboe continues the melody line on Line 2 A-G-F# 8ths with that F# tied to F# 8th in the next figure to E-D 8ths down to next figure of B-D-E 8ths decrescendo to D dotted quarter note. The harp is arpeggiando on dotted half notes Great octave B/small octave D/F#/B/D (d') and (top staff) F#/B/Line 2 D/F#. This is followed by dotted quarter notes (also rolled chord) Great octave E/B/small octave E/G and (top staff) B/Line 1 E/G/B. This is followed by dotted quarter notes (rolled chord) B/small octave D/F#/B and (top staff) Line 1 D/F#/B/Line 2 D (d''). Violins I play B/D (d'') dotted half notes down to G/B dotted quarter notes legato to B/D dotted quarter notes. Violins II play Line 1 D/F# dotted half notes down to B/E dotted quarter notes back to D/F# dotted quarter notes. Violas play B/Line 1 D dotted half notes down to E/G dotted quarter notes to F#/B dotted quarter notes. VC play B/small octave F# dotted half notes down to Great octave E/B dotted quarter notes back up to B/F# dotted quarter notes.

Bar 15 = A min (A/C/E) to B min (B/D/F#)

The oboe continues the melody line on Line 2 D-C-B (b') 8th notes to A-B-C 8th notes crescendo up to D quarter note down to B 8th up to D dotted quarter note (these notes are played under the legato/phrase umbrella). The harp is arpeggiando on dotted half notes A/small octave C/E/A and (top staff) middle C/E/A/C (c''), followed by dotted half notes B/small octave D/F#/B and (top staff) D/F#/B/Line 2 D. Violins I play Line 1 E/A dotted half notes legato to F#/B dotted half notes. Violins II play A/middle C dotted half notes to B/D dotted half notes. Violas play small octave C/E dotted half notes to D/F# dotted half notes. VC play A/small octave E dotted half notes to B/F# notes.

Bar 16 = A min (A/C/E) to E min 7th (E/G/B/D)

The oboe concludes the melody passage crescendo on D-C-B 8ths to A quarter note to B 8th down to G dotted half note decrescendo. After a dotted half note/quarter/8th rest, the solo clarinet is *pp dolce* < taking over the melody line on Line 2 G [written A] quarter note legato to E [written F#] 8th note. The harp is arpeggiando on A/C/E/A dotted half notes and (top staff) middle C/E/A/C dotted half notes (arpeggiando) to G/G/D/E and (top staff) G/B/D/G dotted half notes (rolled chord again). Violins I play Line 1 E/A dotted half notes to D/G dotted half notes, while violins II play A/middle C to small octave G/B dotted half notes. VC play A/E to G/D dotted half notes. Violas play small octave C/E dotted half notes to *espr* < D quarter note to E 8th to *espr* < D quarter note to E 8th. After this are two double bar lines again, as the cue moves to section *B*.

[end session 10:37 pm]

[resume Sunday, Oct 5 at 1:21 pm]

Bar 17 = E min 7th (E/G/B/D) to A min (A/C/E)

As given, the clarinet takes over the melody line repeating in Bars 17-20 the oboe line in Bars 13-16 (but transposed written notes to accommodate the B-flat clarinet). So we find D[written E] to B [written C#] 8ths back to D 8th tied to 8th in the next triplet figure, and so forth. Violins and VC repeat Bar 13. Violas play a different pattern from Bar 13, however. They sound crescendo small octave D quarter note legato mini-slur to E 8th back to D quarter to E 8th crescendo two-note figure. Then the violas play E quarter note to F# 8th figure played twice. The harp is not arpeggiando here (as in Bar 13). Instead we find the harp playing (top staff) *p* < small octave B-Line 1 D-F 8ths (crossbeam connected) up to B stand alone 8th (followed by a quarter rest) down to middle C-E-A 8ths (crossbeam connected) crescendo to Line 2 C 8th (followed by an 8th rest). The bottom staff plays Great octave G up to small octave D up to G 8ths (crossbeam connected) up to B stand alone 8th (followed by a quarter rest) down to A-small octave E-A 8ths up to stand alone middle C 8th (followed by a quarter rest). Finally the solo horn plays *pp* < Line 1 D [written A] dotted half note legato to E [written B] dotted half note.

Bar 18 = B min (B/D/F#) to E min (E/G/B) to Bb maj (Bb/D/F)

The clarinet continues the melody line (see Bar 14). The horn plays *espr* and decrescendo A [written Line 2 E] dotted half note legato to G [written D] dotted quarter note, and then F [written Line 2 C] dotted quarter note crescendo (start of a new phrase). The harp (top staff) plays *p* < Line 1 D-F#-B 8ths (crossbeam connected) up to Line 2 D stand alone 8th (followed by a quarter rest) while the bottom staff plays B up to small octave F# to B 8ths up to stand alone Line 1 D 8th (followed by a quarter rest). Then the harp plays *pp* an arpeggiando on Great octave E/B small octave E/G and (top staff) B/Line 1 E/G/B dotted quarter notes up to another arpeggiando on Bb/small octave D/F/Bb dotted quarter notes and (top staff) Line 1 D/F/Bb/D (d''). Violins I pretty much repeat Bar 14 except for the last notes. So we find B/Line 2 D dotted half notes legato to G/B dotted quarter notes decrescendo, and then crescendo on F/Bb dotted quarter notes. Violins II play Line 1 D/F# dotted half notes legato down to B/E dotted quarter notes, and then crescendo on D/F dotted quarter notes. Viola play crescendo small octave F# quarter note legato to B 8th up to Line 1 D quarter note down to B 8th, and then decrescendo down to G quarter note to B 8th and then Bb dotted quarter note decrescendo. VC play B/small octave F# dotted half notes legato to Great octave E/B dotted quarter notes decrescendo, and then Bb/F dotted quarter notes crescendo.

Bar 19 = Ab maj (Ab/C/Eb) to B min (B/D/F#) Start of page 10.

The clarinet continues the melody line (see Bar 15). The horn plays Eb [written Bb] dotted half note decrescendo down to D [written A] dotted half note. The harp is arpeggiando on dotted half notes Great octave Ab/small octave C/Eb/Ab and (top staff) middle C/Eb/Ab/C (c''), followed by another arpeggiando on B/D/F#/B and (top staff) Line 1 D/F#/A/D. Violins I play decrescendo Line 1 (middle) C/Ab dotted half notes legato to D/B dotted half notes, while violins II play C/Eb to B/F# dotted half notes. Violas play small octave Ab down to F# dotted half notes. VC play Great octave Ab/small octave Eb dotted half notes to unison Great octave B dotted half notes.

Bar 20 = A min (A/C/E) to Eb maj (Eb/G/Bb)

The solo clarinet concludes the melody line (see Bar 16). The horn plays middle C [written G] dotted half note crescendo to Bb [written F] dotted half note decrescendo. The harp is arpeggiando on A/small octave

C/E/A dotted half notes and (top staff) middle C/E/A/C (c'') notes down to next arpeggiando on Great octave Eb/G/Bb/small octave Eb and (top staff) G/Bb/Line 1 Eb/G dotted half notes. Violins I play < *pp* middle C/A dotted half notes to Eb/G dotted half notes, while violins II play A/E to G/Eb dotted half notes. Divisi violas play small octave C/E dotted half notes to unison Eb dotted half notes decrescendo. VC play Great octave A/small octave E dotted half notes down to Great octave Eb/Bb dotted half notes. After a dotted half rest and quarter and 8th rest, the oboe returns to play *p* < Line 2 G quarter note legato to Eb 8th note.

Bar 21 = G maj (G/B/D) to C maj (C/E/G) or C maj 7th (C/E/G/B)

The oboe finishes the four-note short phrase on Line 2 D 8th down to Line 1 B quarter note decrescendo. After a quarter and 8th rest, the clarinet plays the exact same phrase as a response, followed (after a quarter/8th/quarter/8th rest) by the oboe again G quarter note to Eb 8th. The horn and harp are silent. Violins I play B/Line 1 D dotted half notes crescendo and legato to Line 1 E/G dotted half notes decrescendo, while violins II play small octave G/Line 1 D to middle C.G dotted half notes. Violas and celli are silent until Bar 23. If you count (I really wouldn't) that B quarter note played by the clarinet, temporarily we hear in combined fashion the C maj 7th tonality.

Bar 22 = B min (B/D/F#) to G min (G/Bb/D)

The oboe and clarinet repeat the previous bar. Violins I play Line 1 D/F# to Bb/G dotted half notes, while violins II play B/F# to D/G dotted half notes. There is a bit of dissonance there when the clarinet again plays the B quarter note since it clashes with the Bb by half of the first violins.

Bar 23 = E min 7th (E/G/B/D) to A min (A/C/E)

The oboe plays Line 2 D down to Line 1 B 8ths back up to D 8th tied to stand alone D 8th (followed by two quarter rests and two 8th rests) to F#-G 8ths. After a quarter/8th/8th rest, the clarinet plays < > Line 2 E-F# 8ths (crossbeam connected) to E-C-E 8ths (crossbeam connected) with that E 9th tied to stand alone E 8th (followed by a quarter rest). The horn returns to play *pp* < > Line 1 D to middle C [written A to G] dotted half notes. The harp is arpeggiando *pp* on Great octave G/small octave D/G and (top staff) B/Line 1 E/G/B dotted half notes followed by another arpeggiando on

A/small octave C/E/G and (top staff) middle C/E/A/Line 2 C dotted half notes. Violins I play Line 1 G/B dotted half notes legato to A/C (c'') dotted half notes, while violins II play B/E to middle C/E dotted half notes. Violas play small octave D/G to E/A dotted half notes, while celli play G/small octave D to A/E dotted half notes.

Bar 24 = B min (B/D/F#) to E min (E/G/B). 9/8 time

The oboe plays decrescendo Line 2 A to G 8th notes to F# 8th tied to stand alone F# 8th (followed by a quarter/quarter/8th rest). After a quarter/8th/8th rest, the clarinet responds with crescendo notes Line 2 E-D 8ths to B-D-E 8ths. The horn plays crescendo small octave B [written Line 1 F#] dotted half note legato to small octave G [written Line 1 D] dotted quarter note. The harp is arpeggiando on B/small octave D/F#/B/Line 1 D dotted half notes and (top staff) F#/B/Line 2 D/F# to next arpeggiando of dotted quarter notes Great octave E/B/small octave E/G and (top staff) B/E/G/B. Violins I play B/Line 2 D dotted half notes legato down to G/B dotted quarter notes, while violins II play Line 1 D/F# dotted half notes down to B/E dotted quarter notes. Viole play B/Line 1 D dotted half notes down to small octave E/G dotted quarter notes, while VC play B/F# dotted half notes down to Great octave E/B dotted quarter notes.

Bar 25 = F half-dim 7th(F/Ab/Cb/Eb)

The cue ends on a moderately or mildly dissonant note (or I should say *chord*) with the F half-diminished 7th being prominent, and with the fingered tremolo patterns played by the violins and viole. The oboe plays Line 1 D grace note to Eb double-dotted half note *sff* and *rinforzando*, held fermata. The clarinet plays *f* > Line 2 Eb [written F] double-dotted half note held fermata. The solo horn plays *sf* > in stopped (+ over the note) fashion small octave F [written middle C] dotted half note held fermata. The harp is silent. Violins I are fingered tremolo *sff* > between middle Cb double-dotted half note up to Eb double-dotted half note, while violins II are fingered trem between small octave Ab to middle Cb double-dotted half notes held fermata. Violas are fingered trem between small octave F up to Ab double-dotted half notes. VC are non-trem *sff* > on Great octave F double-dotted half note held fermata.

End of cue. [4:46 pm]

“The Body” Reel 1EE. *Vivo* in 3/4 time. Pages 12-13, 26 bars, 1:24 & 1/3. CD location: track #5. Dvd location: Chapter 3 starting at :07. The *Overture* /Harry theme is played again by muted horns. Towards the end of the cue, the Captain speaks with Miss Gravely about the body known as Harry on the New England ground. The cue seques immediately into next cue.

Bars 1-5 = N/A

Sords (muted) horns I & II play *ff* the *Trouble* theme on rinforzando quarter notes Line 1 Eb [written Bb] down to small octave B [written Line 1 F#] up to Ab [written Line 2 Eb] down to (Bar 2) D [written A] rinforzando quarter note (followed by a half rest). In Bar 2, *open* and stopped horn III plays *sff* > *pp* the D dotted half note while horn IV plays the D quarter note tied to 8th note (followed by an 8th and quarter rest). After a half rest, the harp (both staves in the bass clef) plays in the key signature of six flats (Eb min) on descending “7” septuplet 16th notes small octave (top staff) and Great octave (bottom staff) Bb-Ab-Gb-F-Eb-Db-Cb to (Bar 3) Contra-octave and Great octave Bb half note let vibrate (followed by a quarter rest). In Bar 3, *sords* VC/CB pluck *pizz sff* Great octave Bb half note let vibrate (followed by a quarter rest). The bass clarinet plays *ff* small octave Bb [written middle C] half note legato to Cb [written Db] quarter note back to (Bar 4) Bb dotted half note (*sost*) and tied to half note in Bar 5 (followed by a quarter rest). After a quarter rest in Bar 4, the harp plays descending to ascending “7” 16th note figures *ff*. The harpist plays exactly as given at the end of Bar 2 down to ascending Bb-Cb-Db-Eb-F-G-Ab to (Bar 5) another descending figure, and then to Contra-octave and Great octave Bb half notes let vibrate. After a half rest, *arco* VC/CB play *f* > Great octave F quarter note legato to (Bar 6) E dotted half note tied to dotted half notes next two bars.

Bars 6-15 = N/A. *Meno Mosso*

After a half rest in Bar 6, the bass clarinet plays *f* > *p* middle Cb legato to (Bar 7) Bb dotted half note tied to dotted half notes next two bars. After a half rest in Bar 7, clarinet II plays *f* small octave F quarter note to (Bar 8) E dotted half note tied to dotted half notes thru Bar 10. After a half rest in Bar 8, clarinet I plays *f* > middle Cb quarter note to (Bar 9) Bb dotted half note tied thru Bar 11. After a half rest in Bar 9, flute II plays *f* >

Line 1 F quarter note to (Bar 10) E dotted half note tied thru Bar 12. After a half rest in Bar 10, flute I plays Line 2 Cb quarter note to (Bar 11) Line 1 Bb dotted half note tied thru Bar 13.

After a half rest in Bar 11, *sords* viole (treble clef) play *mf* > Line 2 F quarter note to (Bar 12) E dotted half note tied to dotted half notes thru Bar 14 and tied to half note in Bar 15 crescendo to F quarter note. After a half rest in Bar 12, muted violins II play *mf* > Line 3 Cb quarter note legato to (Bar 13) Line 2 Bb dotted half note tied to half note in Bar 14 (start of page 13) back to Cb quarter note to (Bar 15) Bb dotted half note crescendo. After a half rest in Bar 13, violins I play Line 3 F quarter note to (Bar 14, *Rall*) E dotted half note tied to half note next bar and then to F quarter note crescendo.

Bar 16 = B min (B/D/F#). *Lento (funebre)* in C time

Violins I play *f* > Line 3 F# whole note while violins II play Line 2 D whole note, and viole play Line 2 F# whole note. After a quarter rest, VC/CB play *mf* < > Great octave B dotted 8th to B 16th figure (crossbeam connected) up to small octave D quarter note legato down to B 8th (followed by an 8th rest).

Bar 17 = Eb aug (Eb/G/B)

The flutes play *mf* > Line 2 Eb whole note. Clarinet I plays Line 2 G [written A] whole note while clarinet II plays Line 1 G whole note. After a quarter rest, the bass clarinet plays *mf* < > small octave B [written middle C#] dotted 8th to B 16th up to Line 1 D quarter note to B 8th (followed by an 8th rest).

Bar 18 = Bar 16

Bar 19 = B/Db/F

Flutes play Line 2 Db whole note while clarinets play Lines 1 & 2 F whole notes. The bass clarinet is silent here, but the harp plays forte (after a quarter rest) Contra-octave and Great octave B dotted 8th to B 16th up to D quarter note back down to B quarter note.

Bar 20 = Bar 16

Bar 21 = E maj (E/G#/B)

The flutes play Line 2 E whole note while clarinets play Lines 1 & 2 G# whole notes. After a quarter rest, the bass clarinet plays B dotted 8th to B 16th up to D quarter note down to B 8th (followed by an 8th rest).

Bar 22 = Bar 16

Bar 23 = N/A.

The flutes play *mf* > Line 2 Cb whole note, and clarinets on Lines 1 & 2 Eb whole notes. After a quarter rest, the harp returns to play forte Contra-octave and Great octave B dotted 8th to B 16th up to D down to B quarter notes.

Bar 24 = Bar 16

Bar 25 = N/A.

The flutes and clarinets repeat Bar 23. After a quarter rest, the bass clarinet plays small octave B dotted 8th to B 16th up to D quarter note legato down to B 8th (followed by an 8th rest).

Bar 26 = N/A

Violins I play Line 3 F# whole note decrescendo and held fermata while violins II play Line 3 D, and viole on Line 2 F# whole note held fermata.

End of cue. [...resume below Wednesday, December 17 at 7:25 pm after a very long delay! Many new rundowns updated very soon. Just finished Rozsa's *Green Berets*]

“Miss Gravely’s Test” Reel IFF. *Lento* in C time. Page 14, 8 bars, :28 (:34 on the CD). CD location: track #6. Dvd location: Chapter 3 starting at 1:36. Scene: Miss Gravely unexpectedly and suddenly shows up at the scene of the “crime” where the Captain and Harry’s body are paired. Instrumentation: 2 flutes, 1 oboe, 2 clarinets, bass clarinet, 3 horns, celli and basses (exact number not indicated on the score).

Bar 1 = Eb aug (Eb/G/B)

The three horns (in the bass clef) are quite prominent playing *sff* the very lowest tone of Contra-octave F [written Great octave C] whole note. After a quarter rest, celli play *ff* and *secco* (dry, short) pizzicato and rinforzando-marked (> above each note) small octave Eb down to Cb up to Ab quarter notes. In the same manner, CB pluck Line 1 Eb down to middle Cb up to (tenor clef inserted here) Ab quarter notes. The F tone by the horns stays intact throughout the bar. The implied F half-diminished 7th is shown by the Ab-Cb-Eb notes plays in a linear/horizontal fashion by the VC/CB (as opposed to normal vertical or simultaneous harmony).

Bars 6-8 = N/A.

Clarinets play *sff* on small octave D [written E] whole note tied to whole note next bar > *pp*. After a half rest in Bar 6, the bass clarinet plays forte on small octave Gb [written Ab] half note legato to (Bar 7) F [written G] half note legato to E [written F#] half note tied to (end Bar 8) E whole note held fermata.

End of cue.

“Jennifer” Reel 2AA. *Grave* in C time. [I misplaced my notes for this cue except for the first six bars. If I can find them, then I will continue the delineation] Instrumentation: 2 clarinets, bass clarinet, harp, *sords* (muted) strings. CD location: track #7. Dvd location: Chapter 3 starting at 4:21.

Handwritten musical score for a piece titled "Jennifer" by "Grove". The score is written on ten staves. The first staff is for Clarinet (Cb), the second for Alto Saxophone (Alc), the third for Horns (Hp), the fourth for Violins I (Violins I), the fifth for Violins II (Violins II), the sixth for Viola, the seventh for Violoncello (VC), the eighth for Contrabass (CB), and the ninth for Bass Clarinet (Cb). The score includes various musical notations such as notes, rests, dynamics (p, f, p sost), and articulation marks. The piece is in 4/4 time. The bottom of the page is signed "Hand-copied by Bill Walsh".

Bars 1-6 = N/A.

Violins play *p sost* < Line 1 Eb half note down to middle Cb up to (Bar 2) Ab half notes down to D half note tied to dotted half note in Bar 3 decrescendo (followed by a quarter rest). All notes are played under the legato/phrase umbrella. VC/CB play the same notes and pattern and direction as the violins but an octave lower. However, violas play essentially in a contrary motion manner. They play small octave Eb up to middle Cb half notes down to (Bar 2) Ab half note down to D half note tied to dotted half note next bar (followed by a quarter rest). The bass clarinet in Bar 3 plays *p* < small octave A-Bb-A-Ab quarter notes to (Bar 4) A dotted half note > (quarter rest following).

In Bar 4, the harp bottom staff plays *f* small octave Ab down to Cb up to Ab quarter notes (followed by a quarter rest). Repeat in Bar 6. The violins play Line 1 Eb-Eb staccato (dot over each note) 16ths (followed by an 8th rest) down to Cb-Cb 16ths (followed by an 8th rest) up to Ab-Ab 16ths (followed by an 8th and quarter rest). Repeat in Bar 6. After a half and quarter rest in Bar 4, the clarinets play *f* on lowest or small octave D quarter note tied to (Bar 5) dotted half note decrescendo up to F quarter note legato to (Bar 6) E whole note decrescendo. In Bar 5, the bass clarinet plays forte on small octave B to Bb quarter notes to A half note tied to whole note decrescendo in Bar 6.

If I find my sheet of the rest of the cue, then I shall continue the delineation.

“The Doctor” Reel 2 BB. *Lento* in 3/4 time. [Note: I am missing the notes to most of this cue. If I find them, then I will do a thorough rundown]

“The Tramp” Reel 2 CC *Molto Mod.* in 12/8 and C time, 32 bars, 1:23 & 1/2. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 Fags, 3 horns, violas, VC/CB, harp. CD location: track #9. Dvd location: Chapter 3 starting at 6:47.

Bars 1-6 = N/A.

Clarinet I is solo in Bar 1 (in 12/8 time) playing *p* < > Line 1 F# [written G#] quarter note legato up to Bb [written Line 2 C natural] 8th note down to D [written E] quarter note legato slur up to F# 8th, and then small octave Bb quarter note legato up to D 8th down to F# dotted quarter note. Repeat next three bars. In Bar 2, clarinet I plays exactly the same notes and pattern as clarinet I, repeated in Bar 4. Also in Bar 2, the bass clarinet plays Line 1 Bb quarter note legato to D 8th down to F# quarter note legato to Bb 8th note down to D quarter note legato to F# 8th down to small octave Bb dotted quarter note. Repeat in Bar 4, notated as the dotted repeat slant lines across the bar line between Bars 3-4 (repeating empty Bar 1 and active Bar 2 in this particular case).

In Bar 3, *sords* VC/CB play (in C time) *p* < small octave C whole note legato slur down to (Bar 4) Great octave E dotted half note decrescendo (followed by a quarter rest). In Bar 5, they play Great octave B whole note crescendo and legato down to (Bar 6) Great octave (VC only) Eb dotted half note decrescendo (followed by a quarter rest) while CB plays up to small octave Eb dotted half note. In Bar 5, flute I takes over the melody line *solo* playing *p* < > Line 2 F# quarter note legato up to Bb 8th note to (see clarinet I description in Bar 1). Repeat next bar where flute I also joins in. In Bar 6, clarinet I returns after a silence break in Bar 5 playing (see bass clarinet description in Bar 2). Double bar lines traverse the entire score at the end of Bar 6, signifying a change in the music to section A in C time (for all instruments).

Bars 7-15 = N/A.

In Bar 7 (:17), *sords* violas play *ff* > small octave “3” triplet value descending bowed trem 8th notes B-G-E (implied E min) followed by a quarter and half rest. Clarinet II also plays these small octave notes followed by rests. After a quarter rest, *sords* horns I-II (sharing the same stag) play small octave A# [written Line 1 E#] dotted quarter note decrescendo (followed by a quarter rest), while muted horn III in the staff below plays A# quarter note followed by a half rest). After a quarter rest, the harp plays *sff* small octave A# dotted half note let vibrate. After a half rest, the Fags play *f* < Contra-octave B/Great octave F# quarter notes legato up to Great octave G/small octave D quarter notes. Repeat Bar 7 in Bar 8 except that clarinet here also now plays the same B-G-E triplet 8ths as clarinet I. In Bar 9 (start of page 2 of this cue), both clarinets and viole (viole as bowed trem) repeat the B-G-E triplet 8ths followed by rest marks. After a quarter rest, the harp now plays *sff* middle C# dotted half note let vibrate. Horns are silent until Bar 11. After a quarter rest, the oboes now play *sff* > middle C# dotted half notes. After a half rest, the Fags play Great octave G/small octave D quarter notes legato up to B/small octave F# quarter notes *f* <. Repeat Bar 9 in Bar 10.

In Bar 11, clarinets and viole repeat the B-G-E triplet 8ths followed by rests. After a quarter rest, the harp plays *sff* Line 1 Eb dotted half note let vibrate. After a quarter rest, horns I-II play *f* > *pp* Line 1 Eb [written Bb] dotted half note in stopped fashion (+ sign over the note) tied to whole notes next bar and tied to half notes in Bar 13 (followed by a half rest), while horn

III plays that Eb stopped half note tied to a quarter note in Bar 12 (followed by a quarter and half rest). After a half and quarter rest in Bar 11, the Fags play forte on small octave G/B *stacc* (staccato) quarter notes to (Bar 12) F#/A# staccato quarter notes (followed by rests). After a quarter rest in Bar 13, clarinets play *mp* small octave G/B to F#/A# staccato quarter notes (followed by a quarter rest). In Bar 14, the viole play once again in bowed trem fashion the “3” triplet B-G-E 8ths (crossbeam connected) followed by rests. After a quarter rest, Fag I plays *mp* > *pp* small octave A# dotted half note tied to whole note next bar. After a half rest, oboes play *p* staccato Line 2 A/Line 3 C quarter notes to another such pairing. In Bar 15, after a quarter rest, the oboes play two such A/C staccato quarter note dyads but now *pp* (followed by a quarter rest). Two bar lines traverse thru all the lines and spaces of the cue at this point with the “B” section letter written above them.

Bars 16-22 = N/A.

Returning to the patterns given in the first six bars, we find in Bar 16 (:42 in 12/8 time), we find the *solo* flute I playing *p* < > Line 2 Bb quarter note legato up to Line 3 D 8th and then down to Line 2 F# quarter note legato up to Bb 8th down to D quarter note legato up to F# 8th down to Line 1 Bb dotted quarter note. Repeat next bar and then repeat *a2* in Bars 18 & 19. In Bar 17, clarinet I plays Line 1 F# quarter note legato up to Bb 8th down to D quarter note up to F# 8th down to small octave Bb quarter note up to Line 1 D 8th and then down to small octave F# dotted quarter note. Repeat thru Bar 21. In Bar 18, clarinet II is col clarinet I and repeated thru Bar 21. IN Bar 18, VC/CB play *p* < small octave C whole note legato down to (Bar 19) Great octave Eb dotted half note decrescendo (followed by a quarter rest). In Bar 20, they play Great octave B whole note crescendo and legato down to (Bar 21) Eb dotted half note (for the celli) and up to (Bar 21) small octave Eb dotted half note decrescendo (for the basses), followed by a quarter rest. In bar 21, the bass clarinet joins in playing *p* < > small octave Bb quarter note legato to Line 2 D 8th down to F# quarter note legato up to Bb 8th down to D quarter note up to F# 8th down to small octave BB [written middle C] dotted quarter note. In Bar 22, the bass clarinet plays D quarter note to F# 8th down to small octave Bb quarter note up to D 8th down to F# quarter note to Bb 8th down to D dotted quarter note. In Bar 22, both clarinets play small octave Bb quarter note to D 8th down to F# quarter notes to Bb 8th down to D quarter note to F# 8th up to Bb dotted quarter note.

Bars 23-32 = N/A.

Here we return to the patterns first given starting in Bar 7.

Viole play *ff* > “3” triplet descending 8th notes small octave B-G-E (followed by rests) and repeated in Bars 24, 26, and 28. After a quarter rest, the harp plays forte on middle C# dotted half note let vibrate. After a quarter rest, the muted horns I-II play *f* > middle C# [written G#] dotted quarter note, while horn III plays C# quarter note (followed by a half rest). After a half rest, Fags play Great octave G/small octave D quarter notes legato to B/small octave F# quarter notes.

In Bar 24, both clarinets play “3” triplet value descending staccato 8th notes B-G-E [written C#-A-F#] followed by rests. Repeat next bar. After a quarter rest, the harp plays small octave A# dotted half note forte and let vibrate. After a quarter rest, horns I-II play small octave A# [written Line 1 E#] dotted half notes, while horn III plays A# quarter note followed by a half rest. After a half rest, Fags play Contra-octave B/Great octave F# quarter notes legato to G/small octave D quarter notes. In Bar 25, the Fags and harp repeat Bar 23 (but the horns are silent until Bar 28). After a quarter rest, the oboes play *fff* > middle C# dotted half note. In Bar 26, as given earlier, the viole play the triplet trem 8th notes. After a quarter rest, the harp plays forte on Line 1 Eb dotted half note. After a quarter rest, the clarinets play *f* > *pp* Line 1 Eb [written F] dotted half notes while the flutes play Line 1 Eb dotted half note tied to whole note next bar. After a half and quarter rest, Fags play staccato small octave G/B quarter notes to (Bar 27) F#/A# quarter note (followed by rests). After a half rest in Bar 27, the clarinets play *p* staccato Line 1 G/B down to F#/A# quarter notes. The viole and harp are silent in this bar.

In Bar 28 (1:17), solo Fag I plays *mf* staccato descending “3” triplet 8th notes small octave B-G-E (followed by rests). The viole also play the trem 8th notes as such. After a quarter rest, horn I plays *mf* > *pp* small octave A# dotted half note tied to whole note next bar. After a quarter rest, the harp plays forte on small octave A# dotted half note. After a half rest, oboes play *pp* on Line 2 A/Line 3 C quarter notes played twice. After a quarter rest in Bar 29, flutes play *pp* on the same quarter note dyads (followed by a quarter rest).

In Bar 30 (start of page 4 of this cue), clarinet I is truly solo repeating Bar 1 in 12/8 time. In Bar 31 (*Rall*), the bass clarinet takes over that melody line but on small octave Bb quarter note up to D 8th down to F# quarter note up to Bb 8th down to D quarter note to F# 8th (followed by a quarter and 8th rest). After a dotted half rest and quarter and 8th rest, the Fags play *f* >

Contra-octave Bb dotted quarter note tied to two dotted half notes next bar (the second one held fermata).

End of cue.

“The Cup” Reel 3 BB. *Lento tranquillo* in $\frac{3}{4}$ time, 14 bars, :58.
Instrumentation: flute. Oboe, clarinet, harp, sords strings (no CB). CD track #10. Dvd location: Chapter 5 starting at :02.

Bar 1 = N/A.

The flute plays *dolce p* < Line 2 ascending quarter notes C-D-E.

Bar 2 = E min 7th (E/G/B/D)

The flute continues the melody line on F# quarter note tied to “3” triplet value F# quarter note to E-D triplet value quarter notes to (Bar 3 in C time) E dotted half note decrescendo hairpin (followed by a quarter rest). All notes are played under the legato/phrase umbrella. The harp plays *pp* an arpeggiando (vertical wavy line rolled chord) of half notes small octave E/G/B/Line 1 D (bottom staff) and (top staff) E/G/B/Line 2 D (followed by a quarter rest). *Div* violins I (one staff only) play *pp* crescendo Line 1 B/Line 2 D dotted half notes legato to (Bar 3 in C time) A/Line 2 C dotted half notes decrescendo (followed by a quarter rest). Violins II (divided into two staves) play Line 1 E/G [E bottom staff; G top staff] dotted half notes to (Bar 3) middle C/E dotted half notes decrescendo (followed by a quarter rest). Violas (divided into two staves) play B/Line 1 D dotted half notes to (Bar 3) A/C dotted half notes. Celli (divided into two staves) play small octave E/G dotted half notes legato to (Bar 3 in C time) Great octave A/small octave E dotted half notes (followed by a quarter rest). With the initial F# note played by the flute, added to the E min 7th, you initially hear the E min 9th (E/G/B/D/F#) tonality.

Bar 3 = A min (A/C/E)

The strings were already discussed. The harp is arpeggiando on Great octave A/small octave E/A half notes (bottom staff) and (top staff) middle C/E/A/Line 2 C (followed by a half rest). As given earlier, the flute

Lento Tranquille Tb Cup

Handwritten musical score for a woodwind ensemble. The score is written on ten staves. The first three staves are for Flute 1 (1st Fl), Oboe (Ob), and Clarinet (Cl). The next three staves are for Flute 2 (2nd Fl), Oboe (Ob), and Clarinet (Cl). The last four staves are for Horns (Hr), Trumpets (Tr), Trombones (Tb), and Tuba/Euphonium (Tuba). The music is in 4/4 time and features a melody line in the woodwinds, with the Oboe taking over in Bar 4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p dolce' and 'pp'.

finishes its initial run of the melody line on Line 2 E dotted half note. After a quarter rest, the oboe takes over playing *p dolce* < Line 1 A-B-Line 2 C quarter notes.

Bar 4 = Bb maj (Bb/D/F)

The oboe continues the melody line in $\frac{3}{4}$ time on Line 2 E quarter note tied to "3" triplet value quarter note to D to C triplet value quarter notes to (Bar 5 in C time) D dotted half note decrescendo (followed by a quarter rest). The harp is arpeggiando on half notes Great octave Bb/small octave F/Bb (bottom staff) and (top staff) D/F/Bb/Line 2 D

(followed by a quarter rest). Violins I play Bb/Line 2 D dotted half notes crescendo to (Bar 5 in C time) F/A dotted half notes decrescendo (followed by a quarter rest). Violins II top staff play Line 1 F dotted half note crescendo down to (Bar 5) D dotted half note decrescendo (followed by a quarter rest), while the bottom staff plays Line 1 D dotted half note up to (Bar 5) A dotted half note. Viole play small octave F/Bb dotted half notes to (Bar 5 in C time) F/Line 1 D dotted half notes (bottom staff violas F tied from the previous bar), followed by a quarter rest. VC play Great octave Bb/small octave F dotted half notes legato to (Bar 5) D/A dotted half notes (followed by a quarter rest).

Bar 5 = D min (D/F/A)

The strings were just described. The harp is arpeggiando on half notes small octave D/F/A (bottom staff) and (top staff) Line 1 D/F/A/Line 2 D (followed by a half rest). The oboe, as given earlier, finishes its melody line passage on Line 2 D dotted half note. After a quarter rest, the solo clarinet takes over playing *p dolce* < of Line 1 F-G-A [written G-A-B] quarter notes.

Bar 6 = Ab maj (Ab/C/Eb)

The clarinet continues the melody line on Line 2 D quarter note tied to “3” triplet value quarter note to C-Bb triplet value quarter notes. The harp is arpeggiando on Great octave Ab/small octave Eb/Ab half notes (bottom staff) and (Top staff) middle C/Eb/Ab/Line 2 C (followed by a quarter rest). Violins II (violins I are silent in this bar) play Line 1 Eb/Ab dotted half notes crescendo and legato to (Bar 7 in C time) middle C/A dotted half notes decrescendo (followed by a quarter rest). Violas play Ab/middle C dotted half notes to (Bar 7) A/D dotted half notes (followed by a quarter rest). VC play Great octave Ab/small octave Eb dotted half notes to (Bar 7) A/E dotted half notes (followed by a quarter rest).

Bar 7 = A min (A/C/E)

The clarinet finishes the melody line on Line 2 C [written D] quarter note legato down to A [written B] half note decrescendo (followed by a quarter rest). The harp is arpeggiando on Great octave A/small octave E/A half notes (bottom staff) and (top staff) middle C/E/A (followed by a

half rest). The strings were already discussed except for violins I. So, after a half rest, violins I play *pp* < and *espr dolce* Line 1 E-F quarter notes.

Bar 8 = Bb maj (Bb/D/F)

The woodwinds and harp are silent to end of cue. Violins II play small octave Bb/Line 1 D whole notes crescendo and legato slur to (Bar 9) A/middle C dotted half notes decrescendo (followed by a quarter rest). Viole play small octave F/Bb whole notes to (Bar 9) F/A dotted half notes (followed by a quarter rest). VC play Great octave Bb/small octave F whole notes to (Bar 9) A/F dotted half notes decrescendo (followed by a quarter rest). Violins I continue the melody line on Line 1 A quarter note to G half note (these first four melody line notes are played under the legato/phrase umbrella) down to D quarter note (start of a new three-note legato mini-phrase) up to (Bar 9) F quarter note down to middle C half note decrescendo down to small octave A quarter note (start of a new seven-note legato phrase).

Bar 9 = F maj (F/A/C)

The instruments lines were already delineated above.

Bar 10 = G min (G/Bb/D)

Violins I continue the melody line with “3” triplet value 8th notes small octave Bb-middle C-D up to A normal value quarter note to G quarter note tied to triplet value quarter note next bar to A to Bb triplet value quarter notes crescendo up to “3” triplet value E half note to D triplet value quarter note.

Violins II play small octave G/Bb half notes up to Bb/Line 1 D half notes crescendo. Violas unison small octave D up to G half notes. Celli I (top staff) play small octave G up to Bb half notes, while VC II (bottom staff) play Great octave G up to small octave D half notes.

Bar 11 = Bb maj (Bb/D/F) to F maj 7th (F/A/C/E)

The melody line for this bar was already discussed. Violins II top staff play small octave Bb half note and then A half note, while violins II bottom staff play Line 1 D half note to E half note. Viole play unison small

octave F half note decrescendo and then A/middle C half notes crescendo.
VC I play Line 1 D half note down to small octave C half note, while VC II play Great octave Bb down to F half notes.

Bar 12 = Db aug (Db/F/A) to G min (G/Bb/D)

Violins I continue the melody line on Line 1 D half note to “3” triplet value descending 8th notes G-F-D crescendo to (Bar 13) A quarter note to G half note down to F quarter note up to (end Bar 14) F whole note decrescendo and held fermata. Violins II play Line 1 Db/F half notes down to Bb/D half notes tied to whole notes next bar > *pp*. Viole I (top staff) play small octave A half note to G half note tied to whole note in Bar 13, while viole II (bottom staff) play F half note to G half note down to (Bar 13) D whole note decrescendo *pp*. VC I play small octave Db half note down to Great octave BB half note up to (Bar 13) D whole note. VC II (bottom staff) play F half note to F half note legato down to (Bar 13) Great octave G whole note.

Bar 13 = G min (G/Bb/D)

The delineation was just given above.

Bar 14 = N/A.

The only instrument line you hear in this end bar is violins I playing Line 1 F whole note held fermata.

End of cue.

“Autumn Afternoon” R3CC. *Andante tranquillo* initially in C time, 14 bars, :48. CD track #11. Dvd location: start of Chapter 6.
Instrumentation: 1 horn, harp, muted strings. [end session Sunday, December 21 at 10:37 pm]

Bar 1 = N/A.

The solo horn plays *p* < legato quarter notes small octave B [written Line 1 F#] to A [written E] back to B and then up to D [written A].

Bar 2 = C maj 7th (C/E/G/B)

The horn continues the melody line (now in $\frac{3}{4}$ time for three bars) on E [written B] half note up to G [written Line 2 D] quarter note. The harp is arpeggiando *pp* on Great octave C/G/small octave C (bottom staff) and (top staff also in the bass clef) small octave E/G/B dotted half notes. Violins II play *pp* < small octave B dotted half note legato up to (Bar 3) Line 1 D dotted half note. *Div* viole play *pp* < small octave C/E dotted half notes to (Bar 3) D/F# dotted half notes. Divisi (not double-stopped) VC play Great octave C/G dotted half notes legato slur to (Bar 3) unison F# dotted half note.

Bar 3 = B min (B/D/F#)

The horn plays Line 1 F# [written Line 2 C#] half note down to A [written A] quarter note (start of a decrescendo) legato to (Bar 4) E [written B] half note (followed by a quarter rest). The harp is arpeggiando on Contra-octave B/Great octave F#/small octave D and (top staff) F#/B/Line 1 D half notes (followed by a quarter rest). The strings were already discussed for this bar except that the CB makes its entrance in this cue playing *p* > *pp* Great octave B dotted half note legato down to (Bar 4) E dotted half note.

Bar 4 = E min (E/G/B)

The harp is arpeggiando on Great octave E/B/small octave E half notes and (top staff) small octave E/G/B half notes (followed by a quarter rest). Muted violins I makes its first appearance (hearing!) *espr* < > on small octave G quarter note legato slur to B half note. Violins II play small octave G dotted half note decrescendo. Violas play unison small octave E dotted half notes decrescendo. VC play Great octave E/B dotted half notes decrescendo. CB, as noted earlier, play Great octave E dotted half note. Strings and harp are silent in Bar 5.

Bar 5 = N/A. C time.

The solo horn plays a repeat of Bar 1 (B-A-B-D quarter notes).

Bar 6 = C maj 7th (C/E/G/B)

This is an exact repeat of Bar 2.

Bar 7 = D min 7th (D/F/A/C)

The horn continues the melody line on A [written Line 2 E] half note (start of a decrescendo thru next bar) to B quarter note down to (Bar 8) G half note (followed by a quarter rest). The harp is arpeggiando on Great octave F/small octave C/F dotted half notes and (top staff) F/A/Line 1 D dotted half notes. Violins II play small octave A/Line 1 D dotted half notes legato from unison B dotted half note from the previous bar.

Violas play small octave F/A dotted half notes, while VC play Great octave F and small octave C dotted half notes.

Bar 8 = E min (E/G/B)

The harp repeats Bar 4, as also VC/CB. Violins I are *espr* < > on small octave B quarter note up to Line 1 E half note. Violins II play small octave G/B dotted half notes. Violas play E/G dotted half notes. Strings and harp are silent in Bar 9.

Bar 9 = N/A. C time.

The horn is solo playing *p* < legato quarter notes E-D-E-G.

Bar 10 = B min (B/D/F#)

The horn continues the melody line in ¾ time on F# [written Line 2 C#] quarter note down to D [written A] dotted quarter note decrescendo back up to F# 8th note (start of a crescendo) to (Bar 11) E quarter note down to middle C [written G] dotted quarter note back up to E 8th note. Violins I in Bar 10 play *pp* < on Line 1 D dotted half note legato to (Bar 11) middle C dotted half note decrescendo, while violins II play small octave B dotted half note to (Bar 11) A dotted half note. Violas play small octave F# dotted half note legato to (Bar 11) E dotted half note decrescendo. VC play Great octave B dotted half note to (Bar 11) A dotted half note decrescendo. The harp is silent until Bar 13.

Bar 11 = A min (A/C/E)

Bar 12 = B maj (B/D#/F#) C time.

The horn plays D# [written A#] half note decrescendo (followed by a quarter rest) and then up to B [written Line 2 F#] quarter note (start of a crescendo) tied to quarter note next bar. Violins I play Line 1 D# quarter note legato slur crescendo up to F# half note decrescendo (followed by a quarter rest), while violins II play small octave B dotted half note (followed by a quarter rest). Viole play small octave F# dotted half note (followed by a quarter rest). VC/CB play *p* > Great octave B dotted half note (followed by a quarter rest).

Bar 13 = A min/9th (A/C/E/B)

The horns plays that B quarter note tie from the previous bar to A to G to E quarter notes to (end Bar 14) F# [written Line 2 C#] whole note > *ppp* and held fermata. The harp in Bar 13 returns to play *pp* the arpeggiando on Great octave A/small octave E/B (bottom staff) and (top staff) middle C/E whole notes. Violins I play *pp* > small octave B/Line 1 E whole notes, while violins II play small octave A/Line 1 E whole notes. Violas play small octave E whole note, and VC play Great octave A whole note (CB is silent).

Bar 14 = N/A.

As given, all you hear in this end bar is the solo horn playing Line 1 F# whole note held fermata.

End of cue.

“The Sketch” Reel 3 DD. *Allegro Mod.* in C time, 4 pages, 59 bars, 1:32 (but several bars, at least six, were deleted). CD location: track # 12. Dvd location: Chapter 6 starting at :48 (segue from the previous cue). Instrumentation: 2 oboes, 2 clarinets, bass clarinet, 2 Fags, 3 horns, harp, strings.[end session Monday, December 22 at 10:10 pm]

Bars 1-8 = N/A.

VC/CB pluck *p* pizzicato on Great octave Bb quarter note (followed by a quarter rest) down to Gb quarter note (followed by a quarter rest). Repeat next bar. After an 8th rest in Bar 1, two clarinets play *f* > D-D-

D small octave *stacc* 8th notes (crossbeam connected). After another 8th rest, another such staccato figure is played *f* >. Repeat next bar.

In Bar 3, clarinets play staccato 8th notes F-D-F-D (crossbeam connected), repeated again in the same bar and repeated next bar decrescendo. The bass clarinet plays *f* on small octave staccato D 8th (followed by an 8th rest) up to F staccato 8th (followed by an 8th rest). Repeat the pattern in the same bar and repeat in Bar 4.

Bars 5-6 = Bars 1-2. In Bar 7, the bass clarinet plays small octave Gb quarter note crescendo hairpin up to Bb staccato 8th (followed by an 8th rest). Repeat in the same bar and next bar. After an 8th rest, clarinets play B [written middle C#] *rinforzando* stand alone 8th note to Bb down Gb 8th notes (crossbeam connected). Repeat the pattern in the same bar and repeat this bar in Bar 8.

Bar 9 = Gb aug (Gb/Bb/D). $\frac{3}{4}$ time. :15

Horns play *mf* > four small octave Gb/Bb/Line 1 D staccato 8th note triads (connected by a crossbeam) to stand alone Gb/Bb/D staccato 8ths (followed by an 8th rest). Violas play *sff* > and *ponticello* (played near the bridge creating a thin, non-full-bodied rather harsh sound) small octave C bowed trem quarter note (followed by two quarter rests). VC/CB are *pizz mf* on small octave C quarter note (followed by a half rest). That initial C note creates a temporary tonal ambiguity when combined with the Gb/Bb/D chord played by the horns (so C/Gb/Bb/D).

Bar 10 = N/A

The bassoons are truly soli (only instruments heard in this bar) playing forte unison Great octave Gb tenuto quarter note to divisi Contra-octave and Great octave Bb staccato quarter notes back to unison Great octave Gb staccato quarter notes.

Bars 11-12 = Bars 9-10. [Note: You can hear this in the restored newly recorded cd reference conducted by Joel McNeely. However, Bars 11-12 and Bar 14 were deleted in the film version]

Bar 13 = N/A.

In C time, clarinets play forte small octave tenuto F# down to D quarter notes (followed by a half rest). After a half rest, the bassoons (Fags) respond forte with Contra-octave and Great octave Bb staccato quarter notes to unison Great octave Gb staccato quarter notes. Repeat this bar in Bar 14 (heard in the cd).

Bars 15-24 = N/A. [Section B] :24.5

The harp (bottom staff) plays *mf* (*Secco*) [dry & short] descending quarter notes small octave F#-D-Great octave Bb-Gb. Repeat thru Bar 22. Pizzicato viole pluck *p* on small octave F#-D-F#-D quarter notes (repeated thru Bar 22). VC pluck *pizz* on Great octave quarter notes Bb-Gb-Bb-Gb (repeated next seven bars).

In Bar 16, *sord* (muted) horn I plays *p* < Line 1 D [written A] whole note legato slur to (Bar 17) E [written B] whole note to F# [written Line 2 C#] grace note to (Bar 18) F# whole note decrescendo. Silent in Bar 19, it returns in Bar 20 to play middle C [written G] whole note crescendo to (Bar 21) DB whole note still crescendo down to small octave Bb [written Line 1 F] grace note up to (Bar 22) E whole note decrescendo.

[end session Tuesday December 23rd at 10:49 pm]

Bars 23-30 = N/A. [Section C] :40

The bass clarinet plays *f* > small octave Bb [written middle or Line 1 C] quarter note (followed by a quarter rest) down to Gb [written Ab] quarter note (decrescendo hairpin), followed by a quarter rest. Repeat next bar. Fags play forte on Contra-octave and Great octave Bb staccato (dot over the notes) quarter notes (followed by a quarter rest) to unison Gb staccato quarter note (followed by a quarter rest). Repeat in Bar 24. After an 8th rest in Bar 23, *a2* clarinets play *f* > on small octave D-D-D 8th notes (connected by a crossbeam). After another 8th rest, another D-D-D figure is played. Repeat next bar,

In Bar 25, VC/CB pluck *pizz* Great octave Bb-Gg-Bb-Gb quarter notes *p* (repeated next bar). After an 8th rest, the clarinets play small octave B [written middle C#] *rinforzando* stand-alone 8th note to Bb-Gb legato 8th notes (crossbeam connected) decrescendo. Repeat the pattern in the same bar, and repeat in Bar 26. Bars 27-28 repeat Bars 23-24 except that here the

bass clarinet is silent (Herrmann had originally written in that line but scrawled it out). In Bar 29, the clarinets play small octave F-D-F-D 8ths (crossbeam connected), repeated same bar and repeated in Bar 30. The bass clarinet returns to play D quarter note legato mini-slur up to F 8th (followed by an 8th rest). Repeat the pattern in the same bar and repeat next bar. The harp (bottom staff) plays *ff* Great octave rinforzando-marked (> above each note) quarter notes D-F-D-F (repeated next bar).

Bar 31 = Gb aug (Gb/Bb/D). 3/4 time. Start of page 3.

In Bar 31 (:54), we have a repeat of Bar 9 except now the horns are *open* and not staccato. Viole repeat Bar 9, as well as VC/CB.

Bars 32-34 = Bars 10-12

These bars are deleted in the movie version but included in the McNelly cd.

Bars 35-36 = N/A. C time.

VC/CB pluck *mf* on small octave C down to Great octave Gb up to small octave C quarter notes (followed by a quarter rest). Repeat next bar [Bar 36 was deleted in the motion picture]. After an 8th rest, horns play *mf* > that Gb/Bb/D 8th notes (followed by an 8th rest) and then the same 8th note triad (crossbeam connected with the previous triad). After an 8th rest, the horns play two such 8th note triads (both rinforzando-marked), followed by an 8th rest. Repeat next bar.

Bar 37 = implied Ab min (Ab/Cb/Eb) [1:04]

All violins pluck *pizz* forte on Line 1 Eb-Cb up to Ab quarter notes (followed by a quarter rest). After a half and quarter rest, viole are again *sul ponticello* playing *f* > Line 1 D quarter note bowed trem tied to bowed trem whole note in Bar 38. After a half and quarter rest in Bar 37, both bassoons play *sf* > on Line 1 D quarter note tied to whole note next bar. After a half and quarter rest, the harp (top staff) plays *sff* Line 1 D quarter note tied to whole note next bar *L.V.*

Bar 38 = Gb aug (Gb/Bb/D)

After a quarter rest, the oboes play *f* > staccato Line 1 8th notes Gb/Bb 8ths four times (crossbeam connected) to stand-alone Gb/Bb 8ths (followed by an 8th rest). The Fags/harp/viole play the Line 1 D tone.

Bar 39 = implied E min (E/G/B)

Violins pluck forte on small octave D down to G up to Line 1 E quarter notes (followed by a quarter rest). After a half and quarter rest, the celli this time (not the viole) are bowed trem ponticello *f* > on Great octave Bb quarter note tied to bowed trem whole note next bar. CB play (after a half and quarter rest) *sf* > on Great octave Bb quarter note tied to whole note next bar (non-trem). After a half and quarter rest, the harp (bottom staff) plays *fff* on Great octave Bb quarter note tied to whole note next bar let vibrate. After a half and quarter rest, the bass clarinet plays small octave Bb [written middle C] quarter note *sf* > tied to whole note next bar.

Bar 40 = ??? (Bb/A/C)

After a quarter rest, the Fags play *f* > A/middle C staccato 8th notes 4X (crossbeam connected) to stand-alone A/C 8ths (followed by an 8th rest).

Bar 41 = implied Bb min (Bb/Db/F)

Violins pluck Db down to small octave Bb up to F quarter notes (followed by a quarter rest). After a half and quarter rest, viole return to play small octave B quarter note bowed trem ponticello tied to whole note next bar. After a half and quarter rest, the harp plays *fff* small octave B quarter note tied to whole note next bar. After a half and quarter rest, stopped (+ sign above the note) plays small octave B [written Line 1 F#] quarter note tied to whole note next bar.

Bars 42-45 = N/A. Start of Section F thru Bar 51.

The bass clarinet plays crescendo Line 1 C# [written D#] quarter note legato down to F# [written G#] 8th note (followed by an 8th rest) to the same C# to F# pattern decrescendo. Repeat next bar. Fags plat Great octave and small octave C# staccato quarter notes forte to unison F# staccato quarter notes (repeat pattern in the same bar and next bar). After an 8th rest, the clarinets play small octave B stand-alone rinforzando 8th note to A#-F# legato 8ths (crossbeam connected). Repeat pattern in the same bar and

repeat this bar in the first half of Bar 43, and then B 8th legato down to F# quarter note. In Bar 44, after an 8th rest, the clarinets play staccato small octave 8th notes D-D-D decrescendo, followed by another 8th rest and another D-D-D figure. Repeat in Bar 45. VC/CB are pizzicato on Great octave quarter notes Bb-Gb-Bb (followed by a quarter rest).

Bars 46-51 = N/A.

In Bar 46 (start of page 4 of this cue), the harp plays *ff* on Great octave D up to F down to D up to F rinforzando quarter notes (repeated next bar). The clarinets play small octave F-D-F-D 8th notes (crossbeam connected) to another such figure crescendo to (Bar 47) repeat of Bar 46 but decrescendo. The bass clarinet plays small octave D quarter note legato up to F 8th (followed by an 8th rest). Repeat same bar and repeat next bar.

In Bar 48, viole pluck *pizz* and *mf* on small octave quarter notes F#-C#-F#-C# (repeated next bar) while VC pluck Great octave F# up to small octave C# back to F# up to C#. CB pluck Great octave F# quarter note (followed by a quarter rest) up to small octave F# quarter note (followed by a quarter rest). Repeat next bar. In Bars 48-49, the clarinets repeat Bars 42-43. In Bars 50-51, the clarinets repeat Bars 44-45 (D-D-D staccato 8ths). The bass clarinet in Bar 50 plays small octave Bb [written middle C] quarter note decrescendo (followed by a quarter rest) down to Gb quarter note decrescendo (followed by a quarter rest). Repeat next bar. Fags play *mf* on Contra-octave and Great octave Bb quarter notes (followed by a quarter rest) to unison Great octave Gb quarter notes (followed by a quarter rest).

Bar 52 = Gb aug (Gb/Bb/D). Start of Section G. [1:31 on cd; 1:25 on score]

Repeat Bar 9 except that the viole are now pizzicato on small octave C quarter note (not bowed trem ponticello). Horns still staccato on Gb/Bb/D 8th notes.

Bar 53 = N/A.

Repeat of Bar 10 (Fags soli).

Bars 54-55 = Bars 52-53

Bars 56-57 = N/A.

Clarinet play *ff* on small octave F# down to D tenuto quarter notes (followed by a half rest). After a half rest, the bass clarinet responds

forte on small octave Bb down to Gb tenuto quarter notes. Repeat next bar (but deleted in the movie).

Bars 58-59 = N/A.

Clarinets repeat the pattern in the previous two bars. After a half rest, oboe I plays *sf* > Line 1 Ab half note tied to whole note in end Bar 59 and held fermata. After a half rest in Bar 58, the harp plays *sff* on Line 1 Ab half note let vibrate.

End of cue.

The Doctor's Return" Reel 4 BB *Slow* in 3/4 time. 3 pages, 31 bars,

:51. CD location: track # 13. Dvd location: Chapter 6 starting at 7:35.

Bar 1 = N/A.

Fags are soli playing *p* < Great octave and small octave Eb quarter notes legato down to Cb quarter notes up to Ab quarter notes.

Bar 2 = N/A.

[resume Sunday, December 28 at 10:44 am]

Sords horns I-II (top staff) and III (bottom staff) play unison Line 1 D [written A] dotted half note *sff* > held fermata and then tied to dotted half note in Bar 3 *f* (*sost*) and similarly tied thru the next two bars and to (Bar 6) half notes. In bar 2, violins I & II are *pizz* and *sff* on Line 1 D quarter note let vibrate, followed by a half rest held fermata. Violas/VC/CB are pizzicato on small octave D quarter notes (followed by a half rest held fermata).

Bar 3 = implied (?) Gb aug (Gb/Bb/D) to D min (D/F/A). *Piu Mosso*.

The now *arco* violins play on the down-bow small octave Bb to A quarter notes (followed by a quarter rest). *Arco* viole play on the down-bow *ff* on small octave Gb to F quarter notes (followed by a quarter rest), while VC play Great octave Bb to A and CB play small octave Gb to F quarter notes. Oboes (*a2*) play *sff* (*sost*) on Line 1 D dotted half note tied to next two bars and tied to D half note in Bar 6 (followed by a quarter rest). After a half and 8th rest, three clarinets play *ff* on small octave F/A rinforzando 8th notes (clarinets I & III on A), while Fags play *ff* on Great

octave F/A 8th notes. The ‘implied’ chords are suggested by the sustained D note played by the oboes and horns combined with the dyads played by the strings, clarinets, and bassoons.

Bars 4-7 = N/A.

In Bar 4, the violins play on the down-bow small octave Ab to G quarter notes (followed by a quarter rest) while violas/CB play Fb to Eb small octave quarter notes, and VC play Great octave Ab to G quarter notes. Clarinets play small octave Fb/Ab rinforzando quarter notes (followed by a quarter and 8th rest) to Eb/G rinforzando 8th notes. . Fags play Great octave Fb/Ab rinforzando quarter notes (followed by a quarter and 8th rest) to Eb/G rinforzando 8ths.

In Bar 5, violins play on the down-bow small octave Ab to A quarter notes (followed by a quarter rest). Viola play Fb to F quarter notes (along with basses) while VC play Ab to A quarter notes (as the violins). Clarinets play Fb/Ab rinforzando quarter notes (followed by a quarter and 8th rest) to F/A rinforzando 8ths. Fags play Great octave Fb/Ab quarter notes to (after rests) F/A 8ths. In Bar 6, violins and celli play (unclear notes). At the end of this bar, now *open* horns play small octave G [written Line 1 D] 8th notes *sff*. In Bar 7, horns II-III play middle C# [written G#] quarter notes followed by a half rest held fermata while horn I plays C# dotted half note held fermata. Violins play middle C# quarter note pizzicato (followed by a half rest held fermata). While altri strings pluck small octave C# quarter notes. Double bar lines traverse the lines and spaces at the end of this cue as it enters the “A” section (*Allegretto Mod.*) in C time.

Bars 8-10 = D maj (D/F#/A) or implied D maj 7th (D/F#/A/C#) and B min 7th (B/D/F#/A).

Oboes play staccato quarter notes forte on middle C# to small octave B to C# to B (repeated next two bars). After an 8th rest, clarinets play *f* on Line 1 D/F#/A [written E/G#/B] 8th notes (followed by an 8th rest) to same 8th notes (crossbeam connected) to another such pattern set in the same bar (repeat next two bars). The harp bottom staff plays middle C#-B-C#-B quarter notes (repeated next bar) while the top staff, after an 8th rest, plays Line 1 D/F#/A 8ths in the pattern given for the clarinets.

After a half/quarter/8th rest, violins play *f* (*sempre stacc secco*) the Doctor theme. Violins I play (violins II are *col Vl I*) Line 3 C# up to E 16th notes (connected by two crossbeams) to (Bar 9) D rinforzando 8th note to C# 8th note (crossbeam connected). After an 8th rest, they continue on C#-E 16ths to D rinforzando 8th to C 8th (followed by an 8th rest) to C#-E 16ths to (Bar 10) D-C# 8ths (crossbeam connected) to B-C# 8ths (crossbeam connected) to C# tenuto quarter note (followed by an 8th rest) to C# 8th.

Bar 11 = E min 7th (E/G/B/D) to D maj 7th (D/F#/A/C#)

The violins continue the melody line on C#-B 8th notes played twice to D quarter note legato down to C# 8th to C# 8th again. The harp bottom staff plays G-G-F#-F# quarter notes. After an 8th rest, the top staff plays B/Line 2 D/G 8ths (followed by an 8th rest) to same 8th notes (crossbeam connected). After an 8th rest, the harp top staff plays G/B/D 8ths in that pattern. The oboes play staccato quarter notes Line 1 G-G-F#-F#. After an 8th rest, the clarinets play B/Line 2 D/E 8ths (see harp pattern). After a half rest, two flutes play *f* > Line 2 B *tr* (trill) [to C#] legato to A 8th (followed by an 8th rest).

Bar 12 = E min 7th to E min 7/11 (E/G/B/D/A)

The violins continue the melody line on B-A 8ths (crossbeam connected) to same B-A 8ths to A rinforzando quarter note legato to G 8th to another stand-alone G 8th. The harp bottom staff plays Line 1 E-E-D-D quarter notes. After an 8th rest, the top staff plays G-B-Line 2 D 8ths (followed by an 8th rest) to same triad 8ths. After another 8th rest, the harp plays E/G/B 8ths in that pattern. The oboes play staccato E-E-D-D quarter notes. After an 8th rest, the clarinets play G/B/Line 2 D 8ths (see the harp top staff). After a half rest, the flutes are trill on Line 2 A quarter note legato to G 8th (followed by an 8th rest).

Bar 13 = D maj (D/F#/A) or implied D maj 7th (D/F#/A/C#) and B min 7th (B/D/F#/A).

Repeat Bar 8 except now the violins play Line 2 legato descending quarter notes A-G-F#-E decrescendo (followed by a half rest). After a half rest, flutes respond with the same A-G-F#-E 8th notes.

Bars 14-15 = D maj or implied D maj 7th to E min 7th (E/G/B/D)

The oboes and bottom staff harp play C#-C#-B-B quarter notes (repeated next bar). Clarinets continue the previous bar's pattern for the first half of Bar 14, and then D/E/G 8ths in that pattern. Repeat Bar 14 in Bar 15. The same applies for the harp top staff. Violins play Line 2 D up to A staccato 8th notes (crossbeam connected) up to Line 3 D rinforzando quarter note to E down to Line 2 B 8th notes down to E rinforzando quarter note (flutes are silent in this bar) to (Bar 15) B up to A 8ths to Line 3 D rinforzando quarter note (followed by a half rest). The flutes in Bar 15 repeat the patterns played by the violins in Bar 14. Double bar lines traverse the lines and spaces at the end of this bar, moving into Section B in 3/4 time.

Bar 16 = Gb aug (Gb/Bb/D)

Open horns play *ff* on Gb/Bb/Line 1 D 8th notes 4X (crossbeam connected) to stand-alone Gb/Bb/D 8ths (followed by an 8th rest). Fags play *ff* on Great octave and small octave C quarter notes (followed by a half rest). Viole and CB pluck *pizz* on small octave C quarter note let vibrate (followed by a half rest) while VC play Great octave C quarter note.

Bar 17 = N/A.

Fags are soli playing Great octave Gb rinforzando quarter notes to Contra-octave and Great octave Bb rinforzando quarter notes to unison Great octave Gb rinforzando quarter notes.

Bars 18-19 = Bars 16-17

Bar 20 = Bar 16. Double bar lines follow at the end of this bar.

Bars 21-27 = Bars 8-14

Actually, there are certain changes. For instance, in Bar 24 (see Bar 11) the violins now play the same notes but Line 3 C# 8th note trill to B 16th (followed by a 16th rest), repeated again (etc). The next bar includes trills in the same manner. Also in Bar 24, the flutes now play *ff* > the same trill pattern (repeated in the 2nd beat), followed by a half rest. In Bar 25, the flutes play the trill patterns as well. The other slight change in Bar 27 where, after a half rest, the flutes play Line 3 E down to Line 2 B staccato 8ths down to E rinforzando quarter note (whereas in Bar 15 the flute played the complete bar). Double bar lines follow as the cue enters Section D.

Bars 28-29 = Gb aug (Gb/Bb/D)

Now the horns are *sords* playing *sff* > *pp* Gb/Bb/Line 1 D whole notes tied to whole notes next bar. After a half rest, oboes play forte Line 2 Cb/Eb half notes legato to (Bar 29) Bb/D whole notes > *pp*. After a half rest in Bar 29, Fags play *f stacc* A/middle C 8th notes 4X (crossbeam connected) to (Bar 30) A/C 8ths (followed by an 8th/quarter/half rests).

Bars 30-31 = Ab min (Ab/Cb/Eb) to G min (G/Bb/D)

After a quarter rest, horns play forte on Ab/middle Cb/Eb [written Line 1 Eb/Gb/Bb] quarter notes to G/Bb/D [written D/F/A] half notes tied to whole notes next bar > *ppp* and held fermata. VC/CB in Bar 31 play *p* > Great octave F quarter note to E dotted half note held fermata. Herrmann writes (*overlap*) at this point.

End of cue. [6:30 pm]

“The Police” Reel 4 CC. *Valse Tempo* in 3/8 time, 2 pages, 38 bars, :33. CD location: track # 14. Dvd location: Chapter 6 starting at 8:33.

Bars 1-7 = N/A.

The flute (solo piccolo in the *Portrait of Hitch* version) plays forte (*p* in the *Hitch* version) Line 2 F# legato mini-slur up to A 8ths down to E legato up to A 8ths down to D up to A 8ths (all 8th notes are connected by a crossbeam) to (Bar 2) C# rinforzando-marked trill to 8th. Herrmann has < > hairpins in the *Hitch* version but not here. In Bar 2, the clarinet III (bass clarinet in the *Hitch* version) plays *mf* small octave D quarter note (followed by an 8th rest). After an 8th rest, clarinets I-II play *mf* staccato A/Line 1 D 8th notes played twice. In Bar 2, the harp (bottom staff) plays *mf* small octave D quarter note let vibrate (followed by an 8th rest). Repeat thru Bar 7 (forte in Bar 5). After an 8th rest in Bar 2, the harp (top staff) plays (see clarinets I-II description thru Bar 7).

In Bars 3-4, the flute repeats the melody line given in the first two bars. Clarinet III continues to play the small octave D quarter note (repeated thru Bar 7). After an 8th rest, however, clarinets I & II play Bb/D [written middle C/E] 8th note to another pair of Bb/D 8th notes (crossbeam connected)

to (Bar 5), after an 8th rest, A/D 8ths played twice. In Bar 5, the oboe plays forte Line 2 F 8th to F-F-F-F 16ths to (Bar 6) F# rinforzando dotted quarter note to (Bar 7) a repeat of Bar 5. After an 8th rest, clarinets I-II play Bb/D 8ths (followed by an 8th rest) to (Bar 6), after an 8th rest, A/D 8ths (followed by an 8th rest), returning to Bb/D 8ths in Bar 7.

Bar 8 = N/A.

Here (:07), *sords* horns I-II play *sff* > middle C# [written G#] rinforzando-marked dotted quarter note tied to quarter note next bar (followed by an 8th rest), while *open* and stopped (+ sign over the note) plays a dotted quarter note in Bar 8 (silent in Bar 9).

Bar 9 = Gb aug (Gb/Bb/D)

Pizzicato violins pluck *ff* on small octave Bb-Bb 8th notes (followed by an 8th rest), while *viole* pluck small octave Gb-Gb 8ths, and VC/CB pluck small octave D-D 8ths. Double bar lines follow at the end of this bar.

Bar 10 = N/A.

Horns I-II play *sff* > small octave B [written Line 1 F#] dotted quarter note tied to quarter note next bar (followed by an 8th rest), while horn III played stopped B dotted quarter note (silent in Bar 11).

Bar 11 = Db aug (Db/F/A)

Violins pluck small octave A-A 8ths (followed by an 8th rest), while *viole* pluck F-F 8ths, and VC/CB pluck small octave Db-Db 8ths. Double bar lines traverse the cue at the end of this bar. [end session at 11 pm]

[resume New Year's Day 2004 at 8:44 am. Paid holiday. Flu effects]

Bars 12-13 = Bars 1-2

Bars 14-16 = Bars 5-7.

However, clarinets I-II play a different pattern in this sequence. We find forte small octave D staccato 8th notes (unison) up to Bb/D rinforzando 8ths (followed by an 8th rest) to (Bar 15) D unison 8ths up to A/D 8ths (8th rest following) to (Bar 16) a repeat of Bar 14. End of page 1.

Bars 17-19 = N/A.

In Bar 17 (:17), open and stopped (+ sign) plays *fff* > middle C# [written G#] dotted quarter note (silent in Bars 18-19). Muted horns I-II play middle C# dotted quarter notes as well but tied to dotted quarter notes next bar decrescendo and tied to quarter notes in Bar 19 (followed by an 8th rest). After a quarter rest in Bar 17, Fags play *f* > small octave G/B rinforzando-marked 8th notes legato to (Bar 18) F#/A# 8th notes (followed by an 8th rest) to the same G/B to F#/A# 8th note pattern (followed by a quarter rest in Bar 19). The F#/A# notes, combined with the C# of the horns establish ever so briefly the F# major tonality (F#/A#/C#).

Bars 20-22 = N/A.

Following the exact same patterns given in the previous three bars, we find stopped horn III playing middle C dotted quarter note (silent next two bars), while *sords* horns I & II play middle C dotted quarter note tied to next bar and tied to quarter note in Bar 22 (followed by an 8th rest). After a quarter rest in Bar 20, the bassoons play F/A rinforzando 8th notes legato to (Bar 21) E/G# 8ths (followed by an 8th rest) to F/A rinforzando 8ths legato to (Bar 22) E/G# 8ths (followed by a quarter rest). Combined with the C note of the horns, we temporarily hear the F maj (F/A/C) tonality to the C augmented (C/E/G#).

Bar 23 = G Dom 7th (G/B/Db/F) but 2nd inversion (Db/F/G/B).

Pizzicato strings are soli plucking two notes (followed by an 8th rest). So CB/VC pluck *ff* small octave Db-Db 8ths, violas pluck small octave F-F, violins II pluck G-G, and violins I pluck small octave B-B 8ths (followed by an 8th rest).

Bars 24-27 = N/A.

The flute repeats Bars 1-2 in Bars 24-25 and also Bars 26-27. The harp bottom staff in Bars 25-27 repeats Bars 2-4 (the top staff is silent, unlike the beginning bars). Clarinet III in Bars 25-30 repeat Bars 2-7. Clarinets I-II play *mf* on rinforzando 8th notes unison small octave D up to staccato A/D-A/D 8th note dyads. In Bar 26, they play D up to two Bb/D staccato 8th note dyads and then a repeat of Bar 25.

Bars 28-30 = Bars 14-16.

Bars 31-32 = F aug (F/A/C#) to C# min (C#/E/G#).

All clarinets play middle C# [written D#] dotted quarter notes *sff* and tied thru end Bar 38 (held fermata in end Bar 38), decrescendo starting Bar 35 to *pp* in end Bar 38. Muted horns I-II also play middle C# dotted quarter notes thru Bar 37 (rest mark held fermata in end Bar 38). Stopped horn III plays *sf* > *pp* middle C# dotted quarter note tied to next bar (silent in Bars 33-38). Pizzicato violins pluck forte (after an 8th rest) on small octave A-G# 8th notes (repeated thru Bar 34), while violas pluck F-E 8ths, and VC on small octave F-E 8ths. Combined with the C# sustained tone, we temporarily hear the F augmented 8th note tonality and then C# minor.

Bars 33-34 = F aug to C# min.

The same patterns repeat as given but Fags join in to play the initial Great octave Eb rinforzando-marked 8th note (and also *sff*), followed by a quarter rest. Repeat thru Bar 37. The pizzicato CB pluck small octave Eb quarter note let vibrate (followed by an 8th rest). Repeat thru Bar 37.

Bars 35-37 = F aug (F/A/C#)

After an 8th rest, violins pluck A-A small octave 8th notes in Bar 35, while viole pluck F-F 8ths, and VC pluck F-F small octave 8ths. After an 8th rest in Bar 36, violins pluck an A 8th note (followed by an 8th rest). Repeat next bar. In the same pattern, viole and celli pluck the small octave F 8ths.

Bar 38 = N/A.

All you hear in this end bar are the clarinets *pp* on middle C# dotted quarter note held fermata.

End of cue.

“The Country Road” Reel 4 DD. *Lento tranquillo* in C time, 11 bars, :45. CD location: Track # 15. Dvd location: Chapter 6 starting at 9:05.

Bar 1 = N/A.

The English horn plays *espr p* < on small octave Bb-Ab-Bb-Line 1 Db legato quarter notes [written Line 1 F-Eb-F-Ab].

Bar 2 = Eb min 7th (Eb/Gb/Bb/Db). 3/4 time.

The English horn continues the melody line on Line 1 Eb [written Bb] half note (end of the five-note phrase/legato umbrella) up to Gb

[written Line 2 Db] quarter note (start of a four-note phrase). Clarinets I & II play small octave Gb/Line 1 Eb dotted half notes *p* <. The bass clarinet plays small octave Gb dotted half note *pp* crescendo. Fags play small octave Db/Bb dotted half notes.

Bar 3 = ??? (Ab/Cb/Eb/Gb/Bb) to Fb maj (Fb/Ab/Cb). C time.

The English horn plays “3” triplet value Line 1 Bb [written Line 2 F] half note to triplet value Cb [written Gb] quarter note down to normal value Ab [written Line 2 Eb] half note decrescendo. Two flutes play *mf* > on Line 1 Eb whole note. Clarinet I plays middle Cb [written Db] whole note, while clarinet II (sharing the same staff) plays small octave Eb [written F] half note legato to Fb [written Gb] half note. The bass clarinet plays small octave Ab down to Fb half notes. Fags play small octave Eb/Gb half notes legato slur to Cb/Ab half notes. Woodwinds are silent in Bar 4. I am not sure of the tonality initially. However, it can simply be a bitonality with the shared Eb note. So we have Ab min (Ab/Cb/Eb) and also the Eb minor (Eb/Gb/Bb). We can also have (less likely) the Ab dim 7th (Ab/Cb/Eb/Gb) with the added Bb played by the English horn.

Bar 4 = N/A.

Sords violins I play *espr pp* < Line 2 Bb-Ab-Bb-Line 3 Db legato quarter notes. Muted violins II play the same but an octave register lower.

Bar 5 = Eb min 7th (Eb/Gb/Bb)

The violins play the melody line on octave doubling of Lines 2 & 3 triplet value “3” Eb half note up to triplet value Gb quarter note to normal value F quarter note tied to “3” triplet value F 8th down to Eb-Db triplet 8ths.

Flutes play *p* < Line 1 Gb/Bb whole notes legato to (Bar 6 in ¾ time) unison Ab dotted half note decrescendo. Clarinets play small octave Gb/Line 1 Eb half notes legato to Bb/Gb half notes, while the bass clarinet plays small octave Gb up to Line 1 Eb half notes. Fags play small octave Db/Bb half notes legato up to Gb/Line 1 Eb half notes. *Div viole* play small octave Gb/Bb half notes to Bb/Eb half notes. VC play Great octave Gb/small octave Db half notes up to small octave Eb/Gb half notes crescendo.

Bar 6 = Db min (Db/Fb/Ab). ¾ time.

As given, flutes play the Line 1 Ab dotted half note decrescendo. Clarinets play Line 1 Db/Fb [written Eb/Gb] dotted half notes,

while the bass clarinet plays small octave Ab [written Bb] dotted half note. Fags play small octave Fb/Ab dotted half notes. Violins continue the melody line on Lines 2 & 3 “3” triplet value Eb quarter note to Db triplet value 8th note down to normal value Lines 1 & 2 Ab dotted quarter note to Gb 8th note. Violas play small octave Fb/Line 1 Db dotted half notes. VC play Great octave and small octave Ab dotted half notes.

Bar 7 = Bb maj (Bb/D/F). C time.

Both flutes play *p* > Line 1 Bb whole notes (written as two Bb whole note side by side. Clarinets play Line 1 D/F whole notes (legato slur/curve lines from the previous bar), while the bass clarinet plays small octave Bb [written middle C] whole note decrescendo. Fags play small octave F/Bb whole notes decrescendo.

Violins I play Line 2 Bb and violins II play Line 1 Bb dotted half notes decrescendo (followed by a quarter rest). Viole play small octave Bb/Line 1 D dotted half notes (followed by a quarter rest). VC play Great octave Bb/small octave F dotted half notes (followed by a quarter rest). After a quarter rest, horn I plays *espr p* < middle Cb-Db-D [written Gb-Ab-A] legato quarter notes.

Bar 8 = Eb min 7th (Eb/Gb/Bb/Db) to Eb min (Eb/Gb/Bb). C and 12/8 time.

The oboe (in 12/8 time) plays the melody line *dolce p* < on Line 2 Gb quarter note legato down to Eb 8th down to C quarter note to Db 8th. Repeat the four notes in the second half of this bar (decrescendo). The horn (in C time) plays crescendo Line 1 Gb [written Line 2 Db] half note legato slur down to Eb [written Bb] half note decrescendo. The harp is set in the key signature of Db maj/Bb min (five flats). The top staff in 12/8 time plays 8th notes small octave Bb-Line 1 Db-Eb (crossbeam connected) to Gb-Ab-Bb (crossbeam connected) up to descending 8th notes Line 2 Db-Line 1 Bb-Ab (crossbeam connected) down to Gb-Eb-Db (played *p* < > under the legato umbrella). Repeat next bar. The added Ab note here suggests loosely the Eb min 7/11th (Eb/Gb/Bb/Db/Ab). The bottom staff of the harp plays arpeggiando Great octave Gb/small octave Db/Gb dotted half notes and then arpeggiando Great octave Eb/Bb/small octave Eb/Gb dotted half notes. Repeat symbol next bar (slash line with a dot in the middle of each side).

Violins I (in C time) play *pp* < > Line 1 Eb half note legato slur down to small octave Bb half note. Violins II play small octave Bb whole note. Viole I (top line) play small octave Gb whole note, while the bottom line

(sharing the same staff) play small octave Db to Eb half notes (repeated in Bar 9). VC play Great octave Gb/small octave Db half notes down to Great octave Eb/Bb half notes. Repeat next bar.

Bar 9 = ??? to Eb min.

The oboe continues the melody line crescendo on Line 2 D quarter note legato up to F 8th back to that D-F figure to Eb quarter note down to C 8th tied to dotted quarter note decrescendo. The horn plays Line 1 D [written A] half note crescendo and legato to Eb [written Bb] half note decrescendo. Violins I also play that odd-man note of Line 1 D half note to Eb quarter note (followed by a quarter rest). Violins II play *pp* > small octave Bb dotted half note (followed by a quarter rest). The harp/viole/VC repeat the previous bar. The “odd-man” D note is mentioned since the harp still plays the Db notes, as well as viole/celli.

Bar 10 = ???

I am not sure of the tonalities here, or at least what was logically intended. It's a mixed tonal picture here. We find the harp top staff playing ascending 8th notes small octave Bb-Line 1 Db-Eb to Gb-Ab-Bb to stand alone Line 2 Db 8th (followed by two 8th rests and a quarter and 8th rest). The bottom staff plays arpeggiando dotted half notes Great octave Gb/small octave Db/Gb (followed by a half-bar rest). Violins I play *pp* < Line 2 A half note up Bb half note tied to whole note in end Bar 11 held fermata and decrescendo. Violins II play Line 2 F half note to Gb half note tied to whole note held fermata next bar.

Bar 11 = N/A.

As given, all you hear in this end bar are the violins playing the fading Gb/Bb whole notes held fermata.

End of cue.

“Tea Time” Reel 5 BB *Allegretto (molto moderato)* in 12/8 time, 28 bars, 1:15. CD location: Track # 16. Dvd location: start of Chapter 8. Once again we hear the Captain motif or the *Pastorale* music (see “The Captain” cue starting Bar 13). The music is precisely the same (exact duplication) thru Bar 10 (coma sopra Bars 13-22 from “The Captain”). In Bar 11 (Bar 23 of the former cue), everything is the same except now we have the bassoon playing (instead of the horn). The bassoon plays *pp* < Line 1 D to middle C dotted half notes to (Bar 12) small octave B dotted half note decrescendo to G up to B dotted quarter notes to (Bar 13) middle C to D dotted half notes to

(Bar 14) E dotted half note to Eb dotted half note tied to (Bar 15 in 6/8 time) Eb dotted half note and also tied to next bar and to dotted quarter note in Bar 17 (followed by a quarter and 8th rest). Also in Bar 11 (unlike the former cue) we now have the oboe alone playing the complete melody line string (not the oboe and clarinet alternations).

Bar 12 = B min (B/D/F#) to E min (E/G/B) to B min.

The oboe plays the melody line on Line 2 A-G 8ths to F# 8th tied to F# 8th to E-D 8ths down to ascending figure of B-D-E 8ths (crossbeam connected) to D dotted quarter note decrescendo. The harp is arpeggiando on Great octave B/small octave D/F#/B/Line 1 D (bottom staff) and (top staff) F#/B/D/Line 2 F# dotted half notes, and then two sets of dotted quarter notes (E/B/small octave E/G/B/Line 1 E/G/B to the B minor notes as given before except for Line 2 F#). Violins I play Line 1 B/Line 2 D dotted half notes crescendo down to G/B dotted quarter notes legato back up to B/D dotted quarter notes decrescendo. Violins II play Line 1 D/F# dotted half notes to B/E dotted quarter notes back to D/F# dotted quarter notes. Violas play B/Line 1 D dotted half notes down to E/G dotted quarter notes to F#/B dotted quarter notes. VC play Great octave B/small octave F# dotted half notes down to Great octave E/B dotted quarter notes back up to B/F# dotted quarter notes.

Bar 13 = A min (A/C/E) to B min (B/D/F#)

The oboe plays Line 2 descending 8th notes D-C-Line 1 B (crossbeam connected) to ascending A-B-C (crossbeam connected) up to D quarter note down to B 8th up to D dotted quarter note. The harp is arpeggiando on Great octave A/small octave C/E/A (bottom staff) and (top staff) middle C/E/A/Line 2 C dotted half notes to B/small octave D/F#/B/Line 1 D/F#/B/Line 2 D dotted half notes. Violins I play Line 1 E/A dotted half notes legato to F#/B dotted half notes. Violins II play small octave A/middle C dotted half notes to B/D dotted half notes. Violas play small octave C/E to D/F# dotted half notes. VC play Great octave A/small octave E dotted half notes up to B/F# dotted half notes.

Bar 14 = A min (A/C/E)

The oboe finishes the melody line on D-C-B 8ths to A quarter note to B 8th down to G rinforzando dotted half note tied to (Bar 15 in 6/8 time) dotted half note and tied to dotted half note next bar and to dotted quarter note in Bar 17 (followed by a quarter and 8th rest). The harp is arpeggiando on dotted half notes (see the first chord in Bar 13). The strings

play *pp* the dotted half notes as given in the beginning of Bar 13 (followed by a dotted half rest). After a dotted half rest, the stopped horn plays (1:03 & ½) *sf* > middle Cb [written Gb] dotted half note tied to dotted half notes next two bars (in 6/8 time) and to dotted quarter note in Bar 17 (followed by rests). After a dotted half rest and quarter rest in Bar 14, the flute plays forte on Line 3 Eb (Line 2 Eb for the clarinet) stand alone 8th note to Cb-Ab-F 8th notes (crossbeam connected).

Bars 15-21 = N/A. 6/8 time.

The flute and clarinet play Lines 1 & 2 Eb rinforzando 8th note (followed by an 8th rest) up to stand-alone Eb 8th to Cb-Ab-F 8ths (crossbeam connected) to (Bar 16) Eb rinforzando 8th (followed by two 8th rests) to A rinforzando 8th (followed by an 8th rest) up to C staccato 8th to (Bar 17) A-C 8ths again in that pattern to Bb tenuto 8th down to F rinforzando quarter note. In Bar 18, the stopped horn plays *sf* > small octave Bb [written Line 1 F] dotted half note tied to next two bars and tied to dotted quarter note in Bar 21 (followed by a quarter and 8th rest). After two 8th rests, the flute and clarinet play Lines 2 & 3 D rinforzando stand-alone 8th note down to Bb-Gb-Eb 8ths to (Bar 19 (starting of page 3) Lines 1 & 2 D rinforzando 8th (followed by an 8th rest) up to the same pattern just given to (Bar 20) D rinforzando 8th again (followed by two 8th rests) up to Ab rinforzando 8th (followed by an 8th rest) up to Lines 2 & 3 Cb staccato 8th to (Bar 21) another such Ab-Cb 8th note pattern down to tenuto A 8th down to E rinforzando quarter note.

Bar 22 = G maj (G/B/D). Section B. *Poco a poco rall.* 1:14

Strings are soli thru Bar 25. Violins I play *tranquillo e sotto voce* and *pp* < the melody line on D down to small octave B up to D 8ths (crossbeam connected) with that last D 8th tied to dotted quarter note to (Bar 23) E up to G dotted quarter notes decrescendo (all notes played under the legato umbrella). Divisi violins II play small octave G/B dotted half notes crescendo and legato to (Bar 23) G/middle C dotted half notes decrescendo. Viole play small octave D dotted half note to (Bar 23) C dotted half note, while VC play unison Great octave G dotted half notes to (Bar 23) Great octave C/G dotted half notes.

Bar 23 = C maj (C/E/G)

Bar 24 = G maj (G/B/D)

Violins I play a repeat of Bar 22. Violins II play small octave G dotted half note tied to dotted half notes thru Bar 27. Viole play small octave D dotted half note crescendo and legato to (Bar 25) C/E dotted half notes decrescendo. VC repeat Bars 22-23 in Bars 24-25.

Bar 25 = C maj 7th (C/E/G/B) to A min 7th (A/C/E/G)

Violins II continue the small octave G dotted half note tie. Viole play, as given above, the C/E dotted half notes, and VC on C/G. The first violins, however, play small octave G legato to A dotted quarter notes. While the basic sustained chord is the simple C maj (C/E/G), the passing tones of the melody line violins I create the 7th chords.

Bars 26-28 = N/A.

Violins I conclude the melody on small octave G dotted half note decrescendo, while violins II continue that G tie into next bar. Viole play small octave D dotted half note *pp* > tied to next bar, while VC play Great octave D dotted half note tied to Bar 27. After a dotted quarter rest in Bar 26, the solo oboe plays *pp* < Line 2 G dotted quarter note to (Bar 27) Eb dotted quarter note up to A dotted quarter note tied to dotted half note in end Bar 28 > *pp* and held fermata.

End of cue. [6:40 pm]

“The Burial” Reel 5 CC *Adagio e grave* in C time, 19 bars. CD location: Track # 17. Dvd location: Chapter 8 starting at 4:00. Instrumentation: oboe, 2 clarinets, bass clarinet, bassoon, horn, harp, muted strings.

Bar 1 = N/A.

The bassoon (*Fag*) is solo playing *mf* (*espr*) Line 1 Eb rinforzando dotted 8th note to Eb staccato 16th up to (“k” tenor clef now inserted) Ab rinforzando dotted 8th to Ab 16th down to D tenuto quarter note decrescendo.

Bars 2-9 = G min (G/Bb/D) to Ab min (Ab/Cb/Eb)

The harp and violins play “3” triplet value 8th note figures. Violins I play them *ponticello* bowed trem while violins II play them *sul tasto* bowed trem. They all play Line 1 descending G-D-small octave Bb 8th notes (crossbeam connected) back up to descending Ab-Eb-Cb 8ths (the

harp plays these two figures *p* < > while violins play *pp* < >). Repeat these two figures in the same bar. In Bar 2, they play G-D-Bb to ascending Cb-Eb-Ab back to G-D-Bb to Ab-Eb-Cb (repeat in Bar 4).

VC/CB play *p* > *vibrato* small octave Cb quarter note (followed by a quarter rest) to another Cb quarter note (followed by a quarter rest). Repeat thru Bar 4. I am not sure what Herrmann intended here. The Cb tone does not “fit” with the G/Bb/D triadic structure. After a quarter rest, the bass clarinet plays *mf* > small octave F quarter note (followed by a quarter rest) to another F quarter note (repeat next two bars). Combined with the Ab-Cb-Eb 8th notes, you can conceivably allow this as an F half-dim 7th (F/Ab/Cb/Eb) tonality. After a half rest, violas play *espr pp* < Line 1 G quarter note legato to Ab 8th (followed by an 8th rest). Repeat next two bars.

In Bar 3, clarinets play *p espr* Line 2 C rinforzando dotted 8th to C staccato 16th figure (crossbeam connected) to an unusual written Cb tenuto quarter note (*sounding* as a Bbb or B double flat or enharmonically as A). Then the clarinets play the C dotted 8th to C 16th figure again up to Db tenuto quarter note to (Bar 4) Eb rinforzando dotted 8th to staccato Eb 16th to E [written F#] quarter note legato to F half note. That F half note can mean that we hear the G min 7th (G/Bb/D/F) to F half-dim 7th (F/Ab/Cb/Eb) tonalities.

In Bar 5 (:19), the *sord* (muted) horn plays *espr P* < Line 1 G [written Line 2 D] quarter note to Ab [written Eb] quarter note to Bb [written F] dotted quarter note to Ab 8th (start of decrescendo) to (Bar 6) G quarter note (end of the five-note legato umbrella phrase) to new phrase of F# [written Line 2 C#] quarter note to G dotted quarter note crescendo to Ab 8th to (Bar 7) G whole note decrescendo.

The harp and violins play “3” triplet 8th note figures ascending Bb-Line 1 D-G to middle Cb-Eb-Ab to descending Line 1 Bb-G-D to ascending middle Cb-Eb-Ab to (Bar 6) G-D-small octave Bb down to ascending G-Bb-Line 1 D up to descending G-D-Bb up to middle Cb-Eb-Ab 8ths. Note: Violins II in these two bars are now *nat* (natural) and non-trem. Violins I are still ponticello. In Bars 7-8, violins I are now natural while violins II are ponticello bowed trem. Bars 7-9 repeat the notes and figures in Bars 2-4. After a half rest in Bar 5, the bass clarinet plays < > small octave G to F quarter notes. After a half rest in Bar 6, it plays Bb up to Eb quarter notes. Repeat Bars 2-4 in Bars 7-9. Viole/VC/CB also repeat.

Bar 10 = Ab min (Ab/Cb/Eb) to G min (G/Bb/D). :43

Strings (natural, no special effects) are soli in Bars 10-12 in $\frac{3}{4}$ time. Violins I play *espr* and *p* < > Line 1 Ab dotted 8th to Ab 16th to G legato down to D quarter notes. Violins II play Line 1 Eb dotted 8th to Eb 16th to D quarter note (followed by a quarter rest). Viole play small octave Ab dotted 8th to Ab 16th to G half note. VC/CB play small octave Cb dotted 8th to Cb 16th down to Great octave Bb half note.

Bar 11 = F# min (F#/A/C#) to F min (F/Ab/C)

Violins I play crescendo-decrescendo (< > hairpins) middle C# legato to C (natural) quarter notes (followed by a quarter rest). Violins II play Line 1 F# dotted 8th to F# 16th to F legato down to middle C quarter notes. Viole play small octave F# dotted 8th to F# 16th to F half note. VC/CB play Great octave A dotted 8th to A 16th to Ab half note.

Bar 12 = E min (E/G/B) to Ab min (Ab/Cb/Eb)

Violins I play crescendo Line 1 E dotted 8th to E 16th to Eb half note decrescendo. Violins II play small octave B dotted 8th to B 16th to Ab half note. Viole play small octave E dotted 8th to E 16th to Eb half note. VC/CB play Great octave G dotted 8th to G 16th up to small octave Cb half note.

Bars 13-17 = N/A.

Fags play *p* < Line 1 Eb rinforzando dotted 8th to Eb staccato 16th down to middle Cb tenuto quarter note up to Ab tenuto quarter note. In Bar 14, *open* and stopped (+ sign over the note) horn plays *mf* > Line 1 D [written A] half note tied to 8th note (followed by an 8th rest). Repeat next two bars. After a quarter rest, the clarinets and bass clarinet play *p* > small octave A to G# quarter notes. After a quarter rest in Bar 15, they play G to F# quarter notes. In Bar 16, repeat Bar 14. The Fag is solo again in Bar 17.

Bar 18 = N/A.

Strings are soli in these two end bars. Violins I play *pp* < middle C half note legato to Db half note, while VC play *p* < small octave C to Db half notes.

Bar 19 = Eb minMaj 7th (Eb/Gb/Bb/D)

Here's an example of the alleged "Hitchcock chord" that Royal Brown talks about (claims) in his writings (the minor-Major 7th chord). In fact, he talks about the score to *The Trouble With Harry* in Chapter 6 of his

book, Overtones and Undertones. Chapter 6 is titled “Herrmann, Hitchcock, and the Music of the Irrational.” If I am not mistaken, this instance of the minMaj 7th at the very end of this cue is the very *first* instance of this chord! We are already halfway into the 5th reel.

So we find violins I playing Line 1 D whole note decrescendo and held fermata, while violins II play *p* > small octave Bb whole note. Violoncello play small octave Gb whole note, and VC/CB play small octave Eb whole note held fermata. End of cue.[10:11 pm]

“Waltz Macabre” Reel 5 D/6 A. *Valse tempo (in 3)* in 3/4 time, 3 pages, 52 bars, 1:13. CD location: Track #18. Dvd location: Chapter 9 starting at 1:43.

Resume Sunday, January 4th at 9:45 am. Mild flu symptoms gone]
Bars 1-12 = N/A.

After a quarter and 8th rest, the flutes and oboes play forte descending 6th interval notes of Line 2 D/B down to C/A down to B/G 8th notes (crossbeam connected) to (Bar 2) A#/Line 2 F# quarter notes to rinforzando A#/F# quarter notes legato to G/E 8th notes (followed by an 8th rest). After a quarter rest in Bar 2, the clarinets play forte small octave D/B rinforzando quarter notes to another such dyad. The bass clarinet plays *f* on small octave G quarter note (followed by two quarter rests). Fags play Great octave unison G up to small octave D/B quarter notes (followed by a quarter rest). In Bar 3, the bass clarinet and Fags repeat the previous bar. After a quarter rest, clarinets play small octave D/B rinforzando quarter notes (followed by a quarter rest). Flutes and oboes are silent.

Bars 4-6 = Bars 1-3.

In Bars 7-9, Herrmann changes the timbre texture for the same note patterns. So, after a quarter and 8th rest, we now hear the Fags and clarinets (not oboes and flutes) playing the same notes but an octave register lower (Line 1 D/B 8ths to C/A 8ths, etc.). In Bar 8, Contrabass III plays forte on Great octave G rinforzando half note (followed by a quarter rest) to (Bar 9) G rinforzando 8th note (followed by a half rest). After a quarter rest, CB III-III play small octave D/B-D/B rinforzando quarter notes. In Bar 9, after a

quarter rest, they play D/B rinforzando quarter notes (followed by a quarter rest).

Bars 10-12 = Bars 7-9.

Bars 13-16 = N/A. (Bar 13 = :16)

After a quarter rest, the harp (bottom staff) plays forte two Great octave G quarter notes let vibrate. Repeat thru Bar 20. Bassoons play *pp* < A#/middle C# dotted half notes up to (Bar 14) B/D dotted half notes to (Bar 15) middle C/Eb dotted half notes (start of a decrescendo) to (Bar 16) C#/E dotted half notes. Loosely interpreted, combined with the two G notes of the harp, you hear the G maj (G/B/D) tonality in Bar 14, and then C min (C/Eb/G) in Bar 15, and then C# dim (C#/E/G) in Bar 16.

Bars 17-20 = N/A. Start of page 2.

This time around, the clarinets (not the bassoons) play the ascending dotted half note dyads. So they play *p* < > A#/middle C# [written B#/D#] to (Bar 18) B/D [written C#/E] to (Bar 19) Gb/Bb [written Ab/Line 2 C] to (Bar 20) G/B [written A/C#]. All notes are played under the legato/phrase umbrella.

Bar 21 = Cb aug (Cb/Eb/G). [:27]

In the next set or pattern of four bars, the flutes play dyads and Fag I (in the “k” tenor clef) plays as well. Flutes play *p* < Line 2 Cb/Eb dotted half notes while Fag I plays *pp* < Line 1 Eb dotted half note. After a quarter rest, the bass clarinet plays *pp* < Line 1 G legato down to small octave G quarter notes (repeat thru Bar 28). After a quarter rest, the harp plays *p* small octave G half note let vibrate extending curve line. Repeat thru Bar 28.

Bar 22 = C maj (C/E/G)

Flutes play C/E dotted half notes while Fag I plays Line 1 E dotted half note. The bass clarinet and harp plays as given earlier.

Bar 23 = N/A.

The flutes play D/F# dotted half notes while Fag I plays F# (start of a decrescendo hairpin).

Bar 24 = C maj. [repeat of Bar 22]

Bar 25 = G maj (G/B/D). [Bar 25 = :32]

In this new four-bar sequence cell, the flutes play *p* < unison Line 1 B dotted half note. The clarinets play small octave B/Line 1 G dotted half notes. The bass clarinet and harp repeats the notes as given earlier.

Bar 26 = N/A.

The flutes play Bb dotted half note, while clarinets play Bb/Gb dotted half notes. The harp and bass clarinet playing the G notes adds more dissonance combined with the Gb note of clarinet I.

Bar 27 = Cb aug (CB/Eb/G)

The flutes play Line 2 Eb dotted half note while the clarinets play Eb/Line 2 Cb dotted half notes.

Bar 28 = G min (G/Bb/D)

The flutes play Line 2 D dotted half note decrescendo, while clarinets play D/Bb dotted half notes.

Bars 29-42 = N/A.

Oboes are soli for two bars playing *pp* < > Line 2 C/B [M7 interval] dotted half notes legato slur down to (Bar 30) B/G [m6 interval] dotted half notes. In Bar 31, the harp plays forte on Great octave G half note let vibrate (followed by a quarter rest), and CB III plays *p* > small octave G half note (followed by a quarter rest). After a quarter rest, CB I & II (sharing the same staff in the tenor clef) play D/B dotted half notes *p* >.

Bars 32-34 = Bars 29-31.

In Bar 35, soli oboes play *pp* < Line 2 Db/Bb dotted half notes to (Bar 36) D/B dotted half notes to (Bar 37, start of page 3) B/Line 2 G dotted half notes decrescendo. Bar 38 repeats Bar 34 (CB and harp lines). In Bar 39 (*Rall* thru Bar 42), oboes play *pp* < Line 2 Db/Bb to B/D quarter notes up to Eb/Line 3 C quarter notes tied to half notes next bar, and then D/B quarter notes down to (Bar 41) Line 1 B/Line 2 G dotted half notes decrescendo. Bar 42 repeats Bar 34 (and Bar 38).

Bars 43-48 = N/A. *Lento* [12:15 pm break for shopping with wife & lunch at Joe Josts]

[resume 4:30 pm after a few chores and an hour nap. Listening in the background for the first time John Morgan's cd-r of his new *Starship Troopers II* score co-composed with Bill Stromberg. Particularly liked tracks

#17, 22, 24, and others. Hoping to get a copy of the full score (once it arrives back from Moscow) and do a “rundown” on it for the FSR site]

Clarinets are soli in Bar 43 playing *p* < descending quarter note dyads Line 1 D/B [written E/Line 2 C#] down to middle C/A [written D/B] to small octave B/Line 1 G [written middle C#/A] down to (Bar 44) A#/F# [written B#/G#] half notes to same A#/F# quarter notes to (Bar 45) G/Line 1 E dotted half notes decrescendo. After a quarter rest in Bar 44, the bass clarinet plays *p* < small octave G half note tied to quarter note next bar up to middle (Line 1) C# half note decrescendo.

The bassoons in Bars 46-48 play exactly the same notes and pattern played in Bars 43-45 by the clarinets (but an octave register lower). So we have small octave D/B quarter notes down to C/G quarter notes, and so forth. After a quarter rest in Bar 47, the bass clarinet now plays lowest (small octave) D half note *p* crescendo tied to quarter note next bar up to Bb [written middle C] half note decrescendo.

Bars 49-52 = B min (B/D/F#) to Bb aug (Bb/D/F#)

Two flutes (*a2*) play *f* > *p* > *pp* > Line 1 F# dotted half note tied to dotted half notes thru end Bar 52 (held fermata there). Oboes play in similar volume dynamics Line 1 D/F# dotted half notes thru the next two bars (silent in end Bar 52). The clarinets play small octave F# dotted half notes thru end Bar 52.

After a quarter rest in Bar 49, the bass clarinet plays *f* > small octave B legato to Bb quarter notes [written middle C#-C] to (Bar 50), after a quarter rest, B quarter note to Bb quarter note tied to dotted half notes next two bars (held fermata in end Bar 52). In the same pattern, the three CB play *mf* > > *p* > *pp* the same notes but on Great octave B to Bb notes as given. After a quarter rest, the harp plucks forte on Great octave B quarter note let vibrate (followed by a quarter rest). Repeat in Bar 50 (silent next two end bars).

Finally, in Bar 51, the bassoons (*Fags*) in the “k” tenor clef play *p* > *pp* Line 1 D/F# dotted half notes tied to dotted half notes in end Bar 52, held fermata.

End of cue.

“Waltz Reprise” R6 BB. *Vivo (in 1)* in $\frac{3}{4}$ time, 31 bars, :36. CD location: Track # 19. Dvd location: Chapter 9 starting at 6:53.

Bars 1-6 = N/A.

Flutes and oboes repeat (or “reprise”) Bars 1-2 in the previous cue. In this cue, the clarinets also play the exact same notes/pattern/registers. The bass clarinets and Fags repeat in Bars 2-3 the same bars in the previous cue. Added, however, are now the CB. CB III plays forte on small octave G rinforzando half note (followed by a quarter rest) down to (Bar 3) Great octave G quarter note played *ff* (followed by a half rest). Repeat these two bars in Bars 4-5.

Bars 8-9 = N/A. *Rall.*

Fags (tenor clef) play *p* > middle C#/A# dotted half notes legato to (Bar 9) D/B dotted half notes. After a quarter rest, the bass clarinet plays *p* > small octave G up to Line 1 D quarter notes (repeated next bar *pp* >).

Bars 10-13 = N/A. *Meno Moss.*

Two flutes play *pp* < > Line 1 Eb dotted half note to (Bar 11) D to (Bar 12) Db to (Bar 13) middle C dotted half notes (under the legato umbrella). Clarinets play *pp* < > small octave and Line 1 G dotted half notes to (Bar 11) F# to (Bar 12) F to (Bar 13) E dotted half notes. In effect we have descending major 3rd interval notes of Eb/G to D/F# to Db/F to C/E. On the other side (clarinet II to flute) we have minor 6th interval descents (G/Eb to F#/D to F/Db to E/C).

After a quarter rest in Bar 10, the harp plays *mf* Great octave and small octave Cb-Cb quarter notes. Repeat next three bars.

Bars 14-17 = N/A.

In the same overall pattern (but now ascending), we find the flutes playing legato Db-D-Eb-Fb dotted half notes in these bars. Clarinets are now silent but bassoons play *pp* < small octave and Line 1 F dotted half notes to (Bar 15) F# to (Bar 16) G to (Bar 17, start of page 2) Ab dotted half notes (decrescendo in Bars 16-17). The harp is silent but the CB III plucks *pizz* and *pp* on (after an initial quarter rest) small octave Cb quarter note up to middle (Line 1) Cb quarter note. After a quarter rest, CB I-II play small

octave and middle Cb quarter notes to another such dyad. Repeat next three bars.

Bars 18-21 = N/A.

Flutes are now silent in these four bars. Clarinets return to play *p* < Line 1 F/A [written G/B] dotted half notes legato slur up to (Bar 19) A/Line 2 C [written B/D] dotted half notes decrescendo hairpin. In Bar 20, they play F/A dotted half notes crescendo to (Bar 21) G/B [written A/C#] dotted half notes decrescendo. The bass clarinet follows the clarinet I line. After a quarter rest, the harp plays *mf* on Great octave and small octave Cb-Cb quarter notes (repeated next three bars).

Bars 22-25 = N/A.

Flutes play *p* < Line 1 Fb dotted half note to (Bar 23) Eb dotted half note decrescendo, and then D dotted half note dotted half note decrescendo to (Bar 25) Db dotted half note decrescendo. Fags play *pp* < small octave and Line 1 Ab dotted half note legato to (bar 23) G dotted half notes decrescendo, and then Gb dotted half notes to (Bar 25) F dotted half notes. CB repeat Bar 14 (and repeated next three bars).

Bars 26-31 = N/A.

Clarinets play middle C/E [written D/F#] dotted half notes legato to Cb/E [written Db/F] dotted half notes decrescendo and tied to dotted half notes thru end Bar 31 decrescendo *pp* and held fermata. The bass clarinet plays the clarinet I line. After a quarter rest, the harp plays *mf* Great octave and small octave Cb-Cb quarter notes (repeated next two bars) to (Bar 29), after a quarter rest, Cb half notes let vibrate (repeated next bar). In end bar, we find the harp staff with the full rest horizontal bar held fermata.

End of cue. [8:50 pm Tuesday , January 6, 2004]

“Valse Lent” Reel 6 CC/DD. 3/8 time [No tempo marking was indicated for this cue], 6 pages, 113 bars, 2:14. Key signature of D minor (4 sharps) and 6 sharps for the clarinets being Bb transposing instruments. Instrumentation: 2 flutes, 3 clarinets, harp, and *sords* violins/violas/celli. CD location: Track # 20. Dvd location: Chapter 11 starting at 2:27 (just seconds away from the start of Chapter 12).

Bar 1 = E maj 7th (E/G#/B/D#)

The flutes play *f* on Line 1 D# quarter note decrescendo hairpin (followed by an 8th rest). After an 8th rest, clarinets play E/G#/B [written F#/A#/C#] quarter notes *mf* >. The harp bottom staff plays *mf* on Line 1 D# dotted quarter note let vibrate. After an 8th rest, the top staff plays E/G#/B quarter notes.

Bar 2 = F# min 7th (F#/A/C#/E)

The flutes play middle C# quarter note decrescendo (followed by an 8th rest). Herrmann actually wrote in the sharp (#) accidental glyph in from of the note despite the key signature that automatically makes the C a C-sharp. After an 8th rest, clarinets play E/F#/A quarter notes decrescendo. The harp bottom staff plays middle C# dotted quarter note let vibrate. After an 8th rest, the harp top staff plays E/F#/A quarter notes. [Note: Bars 1-2 are repeated in Bars 3-4, 5-6, 7-8, and 9-10]

Bar 3 = C# min 9th (C#/E/G#/B/D#) to E maj 7th (E/G#/B/D#)

After a quarter rest in Bar 2, the violins play *dolce p* < the start of the *Valse* melody line on Line 1 B 8th note to (Bar 3) C# quarter note to E 8th note. That C# tone attached to the E major 7th creates the C# min 9th tonality.

Bar 4 = F# min 7th (F#/A/C#/E) to F# min 9th (F#/A/C#/E/G#)

Violins continue the melody line on Line 2 F# quarter note to G# 8th.

Bar 5 = E maj 7th (E/G#/B/D#)

Violins settle on this initial phrase on Line 2 B dotted quarter note tied to quarter note next bar (these seven notes are played under the legato umbrella), and then down to Line 1 B 8th note (start of a new phrase).

Bar 6 = F# min 7/11th (F#/A/C#/E/B)

Bars 7-8 = Bars 3-4 (except the violins play Line 2 E 8th at the end of Bar 8]

Bars 9-10 = E maj 7th to F# min 7/11th

Violins play Line 2 C# 8th down to Line 1 B quarter note tied to 8th note in Bar 10 (followed by an 8th rest) and then up to Lines 2 & 3 8th note (start of a new melody phrase and development).

Bars 11-12 = E maj 7th to F# min 7th

The flutes and clarinets are silent for two bars. However, the harp repeats Bars 1-2 in Bars 11-12. The violins continue the melody line on Lines 2 & 3 D# 8th note tied to D# 16th to E-D#-E legato 16ths down to (Bar 12) C# quarter note down to G#-A 16ths.

Bars 13-14 = E maj 7th to F# min 7th

The harp is now silent in these two bars, but the flutes and clarinets repeat Bars 1-2. The violins play Lines 1 & 2 B quarter notes up to C# 8ths decrescendo and back down to (Bar 14) B quarter notes (end of phrase) up to Lines 2 & 3 quarter notes (start of a new phrase).

Bar 15 = Bar 11 (Bar 1)

[resume Sunday, January 11 at 7:51 am. Sunny & mild]

Bar 16 = F# min 7th

The harp repeats Bar 12 (Bar 2). Violins play Lines 2 & 3 C# quarter notes down to Lines 1 & 2 G# 8ths.

Bars 17-18 = E maj 7th to F# min 7th

The flutes and clarinets repeat Bars 1-2. Violins play Lines 1 & 2 B dotted quarter notes tied to quarter notes in Bar 18 (start of page 2) down to unison Line 1 B 8th (start of a seven-note phrase, repeating end of Bar 2 thru most of Bar 5).

Bars 19-24 = Repeat Bars 3-8.

The woodwinds and harp repeat those former bars. The violins repeat the pattern as well but at the end of Bar 22, they now play unison Line 3 C 8ths (start of a crescendo) up to (Bar 23) E quarter notes to D# 8ths to C# quarter notes up to D# 8ths.

Bars 25-26 = Bars 13-14

The flutes and clarinets play here (harp is silent for two bars). The violins play unison Line 2 B dotted quarter notes to quarter notes next bar to divisi Lines 2 & 3 G# 8ths.

Bars 27-28 = Bars 15-16

The harp plays the patterns but flutes and clarinets are silent for two bars. The violins play Lines 2 & 3 E quarter notes down to C# 8ths to (Bar 28) Lines 1 & 2 B quarter notes up to Lines 2 & 3 G# 8ths.

Bars 29-30 = Bars 1-2

The flutes, clarinets, and harp all play. The violins play Lines 2 & 3 E quarter notes down to C# 8ths down to (Bar 30) B quarter notes up to C# 8ths.

Bars 31-32 = Bars 1-2

The harp, flutes and clarinets repeat the previous two bars. Violins play Lines 2 & 3 E dotted quarter notes legato to (Bar 32) F# dotted quarter notes crescendo.

Bar 33 = N/A. [:36]

All instruments show a quarter rest mark held fermata (General Pause). Then only violins I are heard playing *p* Line 1 B 8th note. Then the strings are soli in Bars 34 thru most of Bar 41. Violins I in Bar 34 play Line 1 A quarter note to G# 8th crescendo to (Bar 35, start of page 3) F# quarter note to G# 8th up to (Bar 36) B dotted quarter note decrescendo and tied to quarter note in Bar 37 (end of seven-note passage) and then same Line 1 B 8th (start of a new seven-note legato phrase) to (Bar 38) A quarter note down to G# 8th to (Bar 39) F# quarter note (still crescendo) to G# 8th down to (Bar 40) E dotted quarter note decrescendo and tied to quarter note in Bar 41 (followed by a quarter rest).

Back in Bar 34, after an 8th rest, violins II play *divisi p* on middle C#/F# quarter notes decrescendo hairpin down to (Bar 35), after an 8th rest, small octave A/middle C# quarter notes decrescendo. After an 8th rest in Bar 36, violins II play *espr* and < > B legato to middle C# 8ths back to (Bar 37) small octave B quarter note (decrescendo), followed by an 8th rest. They then repeat Bars 34-35 in Bars 38-39. After a quarter rest in Bar 40, they play middle C# 8th crescendo down to (Bar 41) B quarter note decrescendo hairpin (followed by an 8th rest).

Back in Bar 34, after an 8th rest, violas play *p* > small octave F#/A quarter notes to (Bar 35), after an 8th rest, unison F# quarter notes. After an 8th rest in Bar 36, violas play E/G# quarter notes > (repeated next bar) to (Bars 38-39) a repeat of Bars 34-35. They repeat Bars 36-37 in Bars 40-41.

Back in Bar 34, celli play unison Great octave B quarter notes (but half *pizz* and half *arco*), followed by an 8th rest. Repeat next bar. In Bar 36, they play Great octave G# quarter notes (followed by an 8th rest). Repeat next bar. The celli then repeat Bars 34-37 in Bars 38-41. After a quarter rest

in Bar 41, flute I plays *mf* Line 1 B 8th. In Bar 42 thru most of Bar 49, the flutes and clarinets are soli.

In Bar 42, flute I continues the melody line on A-B-Line 2 C# legato 8th notes back to (Bar 43) B quarter note (followed by an 8th rest) to G# 8th to (Bars 44-45) a repeat of Bars 42-43. In Bar 46, flute I continues the melody on A-B-C# 8ths (crossbeam connected) crescendo up to (Bar 47, *Rall* thru Bar 49) D#-#-D# decrescendo 8ths to (Bar 48) C#-D#-C# crescendo 8ths to (Bar 49) Line 1 B quarter note decrescendo (followed by an 8th rest).

Back in Bar 42, flute II plays *p* < > Line 1 E dotted quarter note tied to quarter note next bar (followed by an 8th rest). Repeat in Bars 44-45. In Bar 46, flute II plays E dotted quarter note crescendo and legato to (Bar 47) G# dotted quarter note decrescendo. In Bar 48, flute II plays crescendo F# dotted quarter note legato to (Bar 49) E quarter note decrescendo (followed by an 8th rest).

Back in Bar 42, clarinets play *pp* < > small octave F#/Line 1 C#/E dotted quarter notes to (Bar 43) G#/D#/E quarter notes (followed by an 8th rest). Repeat next two bars. In Bar 46, they play F#/C#/E dotted quarter notes crescendo and legato up to (Bar 47) B/F#/G# dotted quarter notes decrescendo. In Bar 48, they play A/E/F# dotted quarter notes to (Bar 49) G#/D#/E quarter notes (followed by an 8th rest). After a quarter rest in Bar 49, violins I play Line 1 B 8th note. Then, in Bars 50 thru 57, the soli strings repeat the previous passage given in Bars 34-41. After a quarter rest in Bar 57, flute I plays Line 2 B (Line 1 B for clarinet I) 8th note to (Bar 58 at 1:06) A quarter note up to C# 8th to (Bar 59) B quarter note down to G# 8th to (Bar 60) A quarter note up to C# 8th to (Bar 61) B quarter note (followed by an 8th rest). In Bar 58, the harp bottom staff plays small octave F# dotted quarter note let vibrate to (Bar 59) G# dotted quarter note (repeat these bars in Bars 60-61). After an 8th rest in Bar 58, the harp top staff plays A/middle C#/E quarter notes to (Bar 59), after an 8th rest, B/D#/E quarter notes (repeat these bars in the next two bars). The celli follow the harp bottom staff line, while the viole and violins II follow the top staff line of the harp (bottom line of violins II and top line of viole both play *pp* middle C# quarter note to (Bar 59), after an 8th rest, B quarter note (repeat next two bars).

After a quarter rest in Bar 61 (1:10), violins I play crescendo *p* < Line 1 G# 8th note to (Bar 62) A quarter note up to B-C# 16th notes (connected by

two crossbeams) up to (Bar 63) C# quarter note to D#-C# 16ths down to (Bar 63) B quarter note decrescendo (followed by an 8th rest).

Bar 62 = F# min 7th (F#/A/C#/E)

After an 8th rest, violins II play Line 1 E/F# quarter notes crescendo, while violas play middle C#/E quarter notes. *Arco tutti* celli play *pp* < small octave A dotted quarter note legato to (Bar 63) B dotted quarter note decrescendo.

Bar 63 = E maj 7th (E/G#/B/D#)

After an 8th rest, violins II play E/G# quarter notes crescendo while violas play unison D# quarter notes. As given, VC play small octave B dotted quarter note.

Bar 64 = F# min 7th

After an 8th rest, violins II play F#/A quarter notes crescendo while violas play unison Line 1 E quarter notes. Celli play middle C# dotted quarter note legato to (Bar 63) D# quarter note (followed by an 8th rest).

Bar 65 = E maj 7th

After an 8th rest, violins II play G#/B quarter notes crescendo while violas play unison E quarter notes.

I'll skip to Bar 78 (1:28). Violins I & II play Lines 1 & 2 E 8ths at the end of Bar 37 to (Bar 38) D# dotted quarter notes legato to (Bar 79) C# dotted quarter notes to (Bar 80) small octave and Line 1 B dotted quarter notes decrescendo tied to quarter notes next bar, and then back up to E 8ths to (Bar 82) D# dotted quarter notes legato to (Bar 83) E dotted quarter notes up to (Bar 84) G# dotted quarter notes legato to (Bar 84) F# quarter notes down to C# 8ths up to (Bar 85) E dotted quarter notes down to (Bar 87) small octave and Line 1 B quarter notes (followed by an 8th rest). In Bar 78, after an 8th rest, the harp is arpeggiando *p* on small octave G#/B (bottom staff) and (top staff) Line 1 D#/G# quarter notes to (Bar 79), after an 8th rest, F#/A/middle C#/F# quarter notes to (Bar 80), after an 8th rest, E/G#/B/Line 1 E quarter notes (repeated in Bar 81), and so forth. After an 8th rest in Bar 78, two flutes play *p* < on unison G# quarter notes to (Bar 79), after an 8th rest, F# quarter notes crescendo to (Bar 80), after an 8th rest, E quarter notes up to (Bar 81), after an 8th rest, G# quarter notes, and so forth. After an 8th rest in Bar 78, clarinets play small octave G#/B/Line 1 D# quarter notes to (Bar

79), after an 8th rest, F#/A/C# quarter notes to (Bar 80), after an 8th rest, E/G#/B quarter notes (repeated next bar).

In Bar 78, violins play *pp* < unison small octave B dotted quarter notes legato to (Bar 79) A dotted quarter notes down to (Bar 80) G# dotted quarter notes tied to quarter notes next bar (followed by an 8th rest). Celli (half arco and half pizzicato) play Great octave B quarter notes in Bar 78 (followed by an 8th rest) to (Bar 79) A quarter notes (followed by an 8th rest), repeated next bar. Etc.

The cue becomes *poco a poco rall al fine* starting in Bar 104 (1:57). Violins I play *pp* < middle C# dotted quarter note tied to dotted quarter note next bar up to (Bar 106) E quarter note decrescendo (followed by an 8th rest). In Bar 105, violins II play *p* < > small octave A dotted quarter note tied to dotted quarter note next bar, while violins play small octave F# notes, and celli play (*tutti arco*) Great octave A/small octave E notes in that pattern. In Bar 107, violins I play Line 1 F# dotted quarter note tied to dotted quarter note next bar crescendo to (Bar 109) G# quarter note decrescendo (followed by an 8th rest). In Bar 108, violins I play middle C# dotted quarter note tied to dotted quarter note decrescendo next bar, while violas play small octave A notes, and VC play Great octave B/small octave F# notes. In Bar 110, violins I play *p* > Line 1 G# dotted quarter note tied to dotted quarter note next bar crescendo and tied to Bar 112 and tied (decrescendo) to same G# dotted quarter note in end Bar 113 (and held fermata). In Bar 111, *div* violins II play small octave G#/Line 1 D (natural) dotted quarter notes tied to dotted quarter notes next bar (silent in end Bar 113), while violins play small octave D/G# notes, and VC play Great octave E. In Bar 111, clarinets play *pp* < small octave D/G#/Line 1 D dotted quarter notes tied to next two bars (held fermata in Bar 113 and decrescendo). Combined we hear the E/G#/D unresolved tonality (maj 3rd/flat 7th).

End of cue. [11:30 am. Out-to-lunch to Two Umbrellas on Broadway]

“Miss Gravely Digs” Reel 7 BB. *Lento* in 3/4 time, then (in Bar 3) *Allegro Burlesco* in 6/8 time. 16 bars (one bar deleted), :25. CD location: Track # 21. Dvd location: Chapter 11 starting at 5:58. Instrumentation: 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, violas, VC/CB.

Bars 1-3 = N/A.

Two bassoons (in the tenor clef) play *p* < Line 1 D/B quarter notes to C/A quarter notes to B/G quarter notes to (Bar 2) A#/F# half notes to same A#/F# quarter notes to (Bar 3) G/Line 1 E dotted half notes decrescendo and held fermata. After a quarter rest in Bar 2, the bass clarinet plays *p* < > small octave D half note tied to quarter note next bar up to Bb [written middle C] half note held fermata. After a half rest held fermata in Bar 3, the violas play *ff detaché* small octave 32nd notes C-Db-D-Eb (connected by three crossbeams). Double vertical lines are lined thru the cue at this point.

Bars 4-8 = N/A. *Allegretto Burlesco* in 6/8 time.

Violas continue *sff* on small octave E rinforzando-marked 16th note (followed by a 16th/quarter/8th/quarter rests) to C-Db-D-Eb 32nd notes. Repeat next three bars and then (Bar 8) E rinforzando 16th note (followed by rests). Back in Bar 4, VC/CB pluck *pizz ff* on small octave Cb quarter note (followed by an 8th rest) down to F rinforzando quarter note now played *arco* (followed by an 8th rest). Repeat next three bars to (Bar 8) Cb quarter note plucked pizzicato (followed by an 8th/quarter/8th rests marks). After a quarter rest in bar 4, the clarinets play *sff* and rinforzando small octave Ab [written Bb 8th note (followed by a quarter and 8th rest). Repeat next bar.

In Bar 6, after a quarter rest, the clarinets play Ab 8th (followed by an 8th rest) down to D 8th (followed by an 8th rest). Repeat next bar. In Bar 8, after a quarter rest, the clarinets play Ab 8th *sff* (followed by an 8th and quarter rest). After a quarter and 8th rest in Bar 8, the oboes play Line 2 D/B to C/A to B/F 8th notes (crossbeam connected).

Bar 9 = B minMaj 7th (B/D/F#/A#) to E min 7th (E/G/B/D)

Oboes continue on Line 1 A#/Line 2 F# quarter notes to same 8ths notes (rinforzando-marked) to G/E dotted quarter notes. After a quarter rest, clarinets play *ff* small octave D/B rinforzando 8ths (followed by a quarter rest) to same D/B 8ths. The bass clarinet plays *sff* on small octave G rinforzando quarter note (followed by an 8th rest) to another G quarter note (followed by an 8th rest). Fags play *ff* on unison Great octave G quarter notes legato up to small octave D/B 8ths (repeat same bar).

Bar 10 = N/A.

Fags play *sff* on Great octave G unison 8ths up to D/B 8ths (followed by rests). The bass clarinet plays small octave G *rinforzando* 8th note (followed by a quarter/8th/quarter rest). After an 8th rest, the clarinets play D/B 8ths (followed by rests). After a quarter and 8th rest, the oboes repeat Bar 8. Bar 11 (and Bar 12) repeats Bar 9. Bar 13 is also a repeat but this bar was deleted. VC pluck pizzicato and *sff* on Great octave G 8th (followed by rests). Repeat in Bars 14-15. Arco CB play *sul G* and *ff* on Great octave G 8th *gliss* line up to B 8th (followed by rests). Repeat in Bars 14 & 15.

In Bar 14, the oboes play A#/F# to G#/E 8ths (followed by rests), and repeated next bar (silent in end Bar 16). After a quarter and 8th rest in Bar 14, clarinets play forte on Line 2 Bb down to Gb 8ths (followed by an 8th rest). Repeat next bar (silent in end Bar 16). The bass clarinet plays small octave G 8th up to Line 1 D 8th (followed by rests) and repeated next bar. In end Bar 16, we find the whole rest held fermata. Fags repeat Bar 10 in Bars 14-15 to (Bar 16) where Fag I alone plays *f* > *pp* Line 1 B 8th to A quarter note tied to dotted quarter note held fermata. The VC/CB play as given in Bar 10.

End of cue.

“Homebodies” Reel 7 CC. *Andantino* in C time, 21 bars, 1:15. CD location: Track # 22. Dvd location: Chapter 12 starting at :17. Instrumentation: oboe, 2 clarinets, muted violins/viole/VC.

Bar 1 = N/A.

Sords violins I play *pp* < > and *tranquillo* legato (under the legato arc/slur or umbrella) Line 1 quarter notes E-D-E-G.

Bar 2 = C maj (C/E/G)

Violins I continue on legato quarter notes E-D-E-G once again. Violins II play *pp* on small octave G whole note crescendo hairpin and legato to (Bar 3) A/middle C whole notes decrescendo. Violas play small octave C/E whole notes up to (Bar 3) unison F whole notes. Celli play Great octave C/F whole notes legato up to (Bar 3) F/small octave C whole notes.

Bar 3 = F maj (F/A/C)

Violins play A-B-A down to E quarter notes. I already discussed the other string lines.

Bar 4 = ???

Violins I settle on Line 1 G whole note decrescendo while violins II play Line 1 D whole note. Violas play *espr* crescendo on small octave quarter notes A-B-A-E to (Bar 5) G whole note decrescendo. Celli (*div a4*) play Great octave C/F/small octave C/E whole notes. So we seem to have a polychord here—perhaps C major and D minor. If you combine the notes, conceivably (but not likely) you would have an intended D/F/A/C/E/G (D min 11th).

Bar 5 = N/A.

Violins I repeat Bar 1. Violas play, as given, the G whole note.

Bar 6 = A min 7th (A/C/E/G)

Violins I repeat the previous bar (Bar 1 originally). Violins II play small octave A/middle C whole notes crescendo and legato to (Bar 7) A/Line 1 D whole notes decrescendo. Violas play C/E whole notes to (Bar 7) F whole notes unison (displayed as two whole notes side-by-side). Celli play (see Bars 2-3).

Bar 7 = D min 7th (D/F/A/C) or D min 9th (D/F/A/C/E)

Violins I play A-B-Line 2 C-A quarter notes. The other strings were just discussed.

Bar 8 = C maj (C/E/G) or A min 7th (A/C/E/G)

Violins I settle on Line 1 G whole note decrescendo while violins II play middle C whole note. Violas play crescendo A-B-middle C-A legato quarter notes. Divisi celli play (as in Bar 4) C/F/C/E whole notes decrescendo (not crescendo as the violas).

Bar 9 = Eb maj (Eb/G/Bb) and Eb Dom 9th (Eb/G/Bb/Db/F)

Violas play Eb/G whole notes decrescendo. Celli play Great octave Eb/Bb whole notes legato to (Bar 10) D/Ab whole notes. Clarinets play *p* < > Line 1 Eb/G to Db/F to Eb/G up to G/Bb quarter note dyads played under the legato arc. The Db/F notes on the 2nd beat suggests that Eb Dom 9th tonality (the primary tonality is the Eb maj).

Bar 10 = Db maj (Db/F/Ab) and Db Dom 9th (Db/F/Ab/Cb/Eb)

Starting a pyramid pattern thru Bar 13, violins II join in to play *pp* < > small octave Ab whole note tied to whole note next bar. Violas play Db/F whole notes legato to (Bar 11) F unison whole notes (two whole notes side-by-side). VC play Great octave D/Ab whole notes, but I think Herrmann forgot to insert the flat (b) accidental in front of it since clarinets play the Db tonality. So we find the clarinets playing Db/F to Cb/Eb to Db/F up to F/Ab legato quarter note dyads.

Bar 11 = F dim (F/Ab/Cb) and F min 9 b 5th (F/Ab/Cb/Eb/G)

Violins I bottom line now join in to play *pp* < > middle Cb whole note legato to (Bar 12) Db whole note. Violins II and viole were just discussed. VC play Great octave Ab whole notes legato to (Bar 12) Bb whole notes decrescendo. Clarinets play crescendo on Line 1 Eb/G to F/Ab to G/Bb to Eb/G quarter notes to (Bar 12) Db/F whole notes decrescendo.

Bar 12 = G half-dim 7th (G/Bb/Db/F)

Violins II play small octave Bb whole note legato to (Bar 13) Cb/G whole notes. Violas play G whole note to (Bar 13) Eb whole note. VC play Great octave Bb whole notes. After a quarter rest, the oboe makes its entrance (after an initial quarter rest) *pp* < > on Line 2 G-F-Db legato quarter notes.

Bar 13 = Cb aug (Cb/Eb/G)

Violins I play Line 1 Eb/Line 2 Cb whole notes legato down to (Bar 14) Bb/Gb whole notes decrescendo. The other string lines were already discussed. VC are silent in Bar 13. The oboe repeats the previous bar.

Bar 14 = Eb min 7th (Eb/Gb/Bb/Db). *Rall* thru Bar 16.

Violins II play Line 1 Eb/Gb whole notes crescendo-decrescendo. Viole play small octave Gb whole note. VC play Great octave Gb/small octave Db whole notes legato to (Bar 15) unison Great octave B whole notes. After a quarter rest, the oboe plays Line 2 F-Eb-Line 1 Bb quarter notes crescendo.

Bar 15 = ???

The oboe plays Line 2 Db to Eb half notes to (Bar 16) F whole note > *ppp*. Violins I play small octave A/Line 1 A whole notes < >. Violins II play Line 1 Db quarter note to Eb half note back to Db quarter note. Viole play small octave Eb quarter note up to Gb dotted half note.

Bar 16 = Db maj (Db/F/Ab) and Db Dom 9th (Db/F/Ab/Cb/Eb)

Violins I play *pp* < > Line 1 Db/F to Cb/Eb to Db/F to F/Ab legato quarter notes. Violins II play *pp* < small octave Ab whole note legato to (Bar 17) middle Cb whole note decrescendo. Violins play Db/F whole notes up to (Bar 17) F/Ab whole notes. VC play Great octave Db/Ab whole notes to (Bar 17) unison Ab whole notes.

Bar 17 = F dim (F/Ab/Cb) and Db Dom 9th (Db/F/Ab/Cb/Eb)

Violins I repeat the previous bar. The other strings were already discussed.

Bar 18 = Gb maj (Gb/Bb/Db)

Violins I are silent for two bars. Violins II play Bb/Db whole notes legato to (Bar 19) Ab/Db whole notes tied to whole notes next bar > *pp*. Violins play Gb whole note legato to (Bar 19) F whole note > *Pp* and tied to whole note next bar > *pp*. VC play Great octave Gb/small octave Db whole notes down to (Bar 19) Db/Ab whole notes (silent end two bars). Clarinets return to play Gb/Bb to I believe Ab/C up to Bb/Db down to Gb/Bb quarter notes.

Bar 19 = Db maj (Db/F/Ab)

Clarinets play E/G half notes to F/Ab half notes. The strings were just discussed.

Bars 20-21 = Db maj

Violins I return to play Line 2 E/G half notes legato to F/Ab half notes tied to whole notes held fermata in end Bar 21 > *pp*.

End of cue.

“The Closet” Reel 7 DD. *Ad. Lib.* In $\frac{3}{4}$ time, 4 bars, :09. CD location: Track # 23. Dvd location: Chapter 12 starting at 2:16. Instrumentation: clarinet and harp.

Bars 1-4 = N/A.

The harp plays *ff gliss de pedal* on Contra-octave (bottom staff) and Great octave (top staff in the bass clef) F# 8th note with the gliss line to

neighboring G 8th note gliss line back to F# half note *L.V.* In Bar 2, the clarinet plays *f* < *sf* > < *sf* small octave ascending 32nd notes G-Bb-Line 1 D-E up to A rinforzando 8th note tied to 8th note to descending 32nd notes G-E-D-Bb down to F# rinforzando quarter note. In Bar 3, the clarinet continues on “3” triplet value 16th notes G-A-Bb up to Line 1 E quarter note trill (to F#] and tied to dotted 8th note (as part of the trill duration) to D-E 32nd notes to D quarter note tied to (Bar 3) D dotted half note held fermata and decrescendo. After a quarter rest in Bar 4, the harp repeats the same pattern but settling on the F# quarter notes (not half notes) and held fermata and let vibrate.

End of cue.

“Harvest Eve” Reel 7 EE. $\frac{3}{4}$ time, 15 bars, :39. CD location: Track # 24. Dvd location: Chapter 12 starting at 4:49. Instrumentation: clarinet, bass clarinet, harp, violins.

Bar 4 = N/A. *Accel.*

The harp continues > *p* A-G-E-D 16th note figures played three times. Double bar lines traverse the cue after the third figure.

[end session 10:07 pm]..... [resume Tuesday January 13th at 8:02 pm]

Bars 5-6 = G min (G/Bb/D). *Allegretto pastorale* in 6/8 time.

Muted violins I (divided into two staves) play *dolce pp* < > Lines 2 and 3 A dotted quarter note legato to G dotted quarter note down to (Bar 6) D dotted half note (decrescendo). Violins II (also set into two staves) play Line 1 Bb/Line 2 D dotted half notes legato slur down to (Bar 6) Line 1 G/Bb half notes. The bass clarinet plays *p* > *pp* small octave G [written A] dotted half note tied to dotted quarter note next bar (followed by a quarter and 8th rest). After a quarter rest, the clarinet plays the melody line *p* < > on small octave F [written G] 8th note up to Bb [written middle C] quarter note up to D [written E] 8th note to (Bar 6) E [written F#] quarter note to D 8th back to E quarter note to D 8th (all of these seven notes are played under the legato arc or umbrella).

If allowed, the E note played by the clarinet on the 1st and 3rd beats in Bar 6 can suggest an intended (?) G min 6 (G/Bb/D/E) tonality, although the minor 6th or major 6th chords are rather quite unusual for Herrmann (but not unusual for, say, Max Steiner). It is possible we may have here instead the E half-dim 7th (E/G/Bb/D).

Bar 7 = G min (G/Bb/D)

Bar 7 repeats Bar 5 except now violins play unison Line 2 A to G dotted quarter notes.

Bar 8 = C maj (C/E/G)

The clarinet plays crescendo on E quarter note up to G 8th up to Bb quarter note back to G 8th. The bass clarinet plays the small octave G dotted half note in Bar 7 tied to next bar and tied to dotted quarter note in Bar 9 (start of page 2) < *pp* (followed by a quarter and 8th rest). Violins I play Lines 2 & 3 E dotted quarter note legato down to C dotted quarter note, while violins II play Line 1 G/Line 2 C down to E/G dotted quarter notes.

Bar 9 = G min

This is a repeat of Bar 6.

Bar 10 = C maj (C/E/G) to G min 7th (G/Bb/D/F)

The clarinet in Bars 10-11 repeats Bars 5-6, as also the bass clarinet. Violins I play Lines 2 & 3 delayed triplet figure of E dotted 8th to D 16th to C 8th (crossbeam connected) to D quarter note to E 8th. Violins II top line staff play Line 2 C down to Line 1 Bb dotted quarter notes, while violins II bottom staff play Line 1 G to F dotted quarter notes.

Bar 11 = E dim (E/G/Bb) to E half-dim 7th (E/G/Bb/D) to ??? (D/E/G)

Violins I play Lines 2 & 3 Bb quarter notes to A 8th notes to G dotted quarter notes. Violins II play Line 1 E/G dotted quarter notes legato slur to D/E dotted quarter notes.

Bars 12-13 = G min 9th (G/Bb/D/F/A) to E half-dim 7th (E/G/Bb/D)

It's actually a mixed tonal picture that can temporarily suggest other chords with the passing quarter notes. The clarinet plays (after a quarter rest) small octave D 8th to E quarter note to F 8th. Repeat next bar. The bass clarinet once again plays *p* > small octave G dotted half note tied to dotted quarter note next bar (followed by a quarter and 8th rest). Violins I play Lines 1 & 2 A quarter notes to F 8ths to G dotted quarter notes. Violins II top line Line 1 F down to D dotted quarter notes, while the bottom line plays small octave Bb dotted half note.

In Bar 13, violins I play Lines 1 & 2 A-up to C back to A 8th notes (crossbeam connected) to G quarter note to F 8th. Violins II top line play small octave Bb dotted half note crescendo and legato up to (Bar 14) Line 1 D dotted half note, while the bottom line plays Line 1 F down to D dotted quarter notes crescendo to (Bar 14) small octave Bb dotted half note decrescendo.

Bar 14 = G min (G/Bb/D). *Rall.*

Violins I conclude the melody line on Lines 1 & 2 G dotted quarter note decrescendo to F dotted quarter note crescendo. Violins II bottom staff play small octave Bb dotted half note decrescendo (top line on D). The bass clarinet plays *p* < small octave G dotted half note legato down to (end Bar 15) D dotted half note decrescendo and held fermata. After a quarter rest, the clarinet plays the counter-melody line on small octave D 8th to E quarter note to G 8th to (Bar 15) A dotted half note decrescendo and held fermata.

Bar 15 = D min (D/F/A)

Violins I play Lines 1 & 2 D dotted half notes decrescendo and held fermata. Violins II play *p* > small octave A (bottom staff) and Line 1 F (top staff) dotted half notes held fermata. As given, the clarinet plays small octave A, and the bass clarinet on D dotted half notes. This was the first time we heard the D minor tonality for this cue.

End of cue. [end session 9:36 pm]

“The Phantom Coach” Reel 7 FF. *Lento* in C time, 14 bars, 1 min.
CD location: Track # 25. Dvd location: Chapter 12 starting at 5:41.

Bars 1-4 = G min 9th (G/Bb/D/F/A) [resume 1-26-04 at 2:40 pm]

The harp plays *ff* ascending 16th notes small octave G-Bb-Line 1 D-F up to A half note let ring (*L.V.*), followed by a quarter rest. Repeat in Bar 2 but *f* (forte) dynamics, and then *mf* in Bar 3, *p* in Bars 4 thru 6, and then *pp* in Bars 7-8. Silent in Bars 9 and 10, the harp returns in Bar 11 but in a different pattern. After a half rest, the harp plays fortissimo (*ff*) the same G-Bb-D-F 16ths up to A half note. Silent in Bar 12, the harp plays *pp* resumes the same Bar 1 pattern, followed in end Bar 14 with a whole note held fermata.

After a quarter rest in Bar 1, flute I plays *f* > *pp* Line 1 A half note (followed by a quarter rest) while flute II plays *flutter* (tongued) *f* > *p* Line 1 A quarter note (notated like a bowed trem note with three horizontal short lines across the stem of the note), followed by a half rest. Repeat thru Bar 8, but *mf* > in Bar 2, *mp* > in Bar 3, *p* > in Bars 4-6, and *pp* > in Bar 8.

After a half rest in Bar 1, the clarinets play *f* > small octave Gb/Bb [written Ab/middle Cb] quarter notes legato short slur to Fb/Ab [written Gb/Bb] quarter notes. After a half rest in Bar 1, the bass clarinet plays small octave Gb to Fb quarter notes (the 2nd clarinet line duplicated). After a half rest in Bar 2, the clarinets play F/A to E/G legato quarter notes (the bass clarinet following the clarinet II line thru Bar 4). In Bar 3 (after a half rest), they play E/G# to D/F# quarter notes, and then Eb/G to D/F quarter notes in Bar 4.

Bar 5 = G min 9th to G min (G/Bb/D) to F# min (F#/A/C#)

In Bar 5, the clarinets play (after a half rest) G/Line 1 D to F#/middle C# quarter notes, while the bass clarinet plays small octave Bb [written middle C] to A [written B] quarter notes. By the overlapping of the A tone in the 2nd and 3rd beats (flutes and harp), by inference we have the G ma/9th (G/Bb/D/A) tonality.

Bar 6 = G min 9th to F min (F/Ab/C) to E min E/G/B)

After a half rest, the clarinets play F/middle C to E/B quarter notes while the bass clarinet plays Ab to G quarter notes. If one uses the same standard as in the previous bar (held A tone) then we would have an ambiguous tonality (Ab/F/C/A). Momentary mild dissonance is heard with the A and Ab tones, adding an interesting tonal flavor.

Bar 7 = G min 9th to Eb maj (Eb/G/Bb) to D maj (D/F#/A)

After a half rest, the clarinets play Eb/Bb to D/A quarter notes, while the bass clarinet plays G to F# quarter notes.

Bar 8 = G min 9th

The clarinets play A/Line 1 E to G/D quarter notes, while the bass clarinet plays F to Eb quarter notes. The final two quarter note chords are of course ambiguous (F/A/E to Eb/G/D).

Bar 9 = N/A.

The clarinets play F#/middle C# whole notes > *ppp* while the bass clarinet plays small octave D whole note. After a half rest, the flutes play (both natural—no flutter) *p* < Bb/Line 2 D quarter notes legato to Cb/Eb quarter notes.

Bar 10 = G min (G/Bb/D) to F# min (F#/A/C#)

The flutes settle on BB/Line 2 D dotted half notes decrescendo (followed by a quarter rest). After a half rest, the clarinets play *pp* < G/Line 1 D to F#/C# quarter notes, while the bass clarinet plays small octave Bb to A quarter notes.

Bar 11 = F min (F/Ab/C) to G min 9th (G/Bb/D/F/A)

Clarinets settle on small octave F/middle C dotted half notes > *pp* (followed by a quarter rest) while the bass clarinet plays small octave Ab dotted half note. After a half rest, the harp plays the notes and pattern as given in Bar 1. After a half and quarter rest, flute I plays *f* > Line 1 A quarter note tied to half note next bar (followed by a half rest), while flute II plays A trem (flutter-tongued) quarter note (silent next bar).

Bar 12 = Ab min (Ab/Cb/Eb) to G min (G/Bb/D) to F# min (F#/A/C#)

Clarinets play Ab/Line 1 Eb [written Bb/F] quarter notes legato slur to G/D quarter notes, while the bass clarinet plays *p* < > middle Cb [written Db] to Bb [written middle C] quarter notes to A [written B] half note.

Bar 13 = G min 9th

The harp returns to play *pp* that same note pattern described earlier (followed by a quarter rest). After a half rest, the clarinets play *pp* < G/C# half notes legato to (end Bar 14) F#/D whole notes > *ppp* and held fermata, while the bass clarinet plays small octave Eb half note legato to (Bar 14) D whole note held fermata.

Bar 14 = N/A.

As given, the only tones heard are D/F#. Almost by extension, one could assume the D major (D/F#/A) tonality after all the times the A tone was settled on (but conspicuously missing here).

End of cue.

“The Walk” Reel 7 GG. *Andantino (sotto voce)* in C time, 7 bars, :27& 1/3. CD location: Track # 26. Dvd location: Chapter 12 starting at 6:40.

Bar 1 = N/A.

Muted strings only perform this cue. Divisi violins I play *p*< Line 1 B/Line 2 D quarter notes to A/C quarter notes back to B/D up to C/E quarter note dyads. Violins II play also play legato the same pattern but with quarter notes Line 1 D/B to C/A to D/B to E/Line 2 C.

Bar 2 = G maj (G/B/D)

Violins I settle on B/Line 2 D whole notes decrescendo hairpin, while violins II play Line 1 D/B whole notes. Violins make their entrance in this cue playing *p* < > small octave D legato slur to E quarter notes followed by another such D-E pairing (also *p* < >). Repeat thru Bar 6. Celli play *pp* Great octave G whole note tied to dotted half note next bar (followed by a quarter rest).

Bar 3 = C maj (C/E/G)

The C major tonality is not a strong factor here because it is only heard in the first beat. We find violins I playing Line 2 C/E to D/F# to E/G back down to C/E quarter note dyads. Violins II play Line 1 E/Line 2 C# quarter notes to F#/D to G/E down to E/C# quarter notes (played legato and crescendo). Violas repeat the pattern just described. Celli play, as given, the G dotted half note. Combined with the C/E notes played by the violins, it can be construed as the C major tonality (though not as clearly if played all by the violins as a block triad).

Bar 4 = N/A.

Violins I play decrescendo A#/Line 2 C# half notes legato slur to B/D half notes. Violins II play Line 1 C#/A# half notes to D/B half notes. Viola play D-E quarter notes as given earlier, and VC play again the Great octave G whole note tied to dotted half note next bar.

Bar 5 = E min (E/G/B) to D maj (D/F#/A) to E min

Violins I play A/Line 2 C quarter notes to G/B to F#/A to G/B. Violins II play middle C/A to B/G to A/F# to B/G quarter note dyads (still divisi). So we hear the E minor tonality on the 2nd beat most clearly (with the celli also playing on the G note), and also on the 4th beat. The D major tonality is there but also with the G note still playing (though decrescendo fade).

Bar 6 = C maj (C/E/G) to G maj (G/B/D) to E min 7th (E/G/B/D)

Violin I top line plays G down to E Line 1 quarter notes to D half note decrescendo while the bottom line violins play E half note to D half note. Violins II play small octave G/Line 1 E quarter notes legato to middle C quarter notes to small octave B half notes. Viola play as given. Celli play Great octave G whole note once again but this time tied to whole note next bar and tied to dotted half note in Bar 8 (followed by a quarter rest).

Bar 7 = D maj (D/F#/A). *Rall.*

Violin I top line play Line 1 E legato to G quarter notes and then F# legato up to A quarter notes, while the bottom line violins play middle C legato to D half notes crescendo. Violins II play small octave G/middle C half notes legato slur to A/D half notes. Violas now play small octave D to E quarter notes to D half note crescendo-decrescendo hairpins. Celli still sustain (tied) the G note.

Bar 8 = G maj (G/B/D)

Violins I play decrescendo Line 1 D/G half notes (still legato passage from the previous bar) up to (new legato section) of A#/C# half notes legato slur to (end Bar 9) B/D whole notes > *ppp* and held fermata. Violins II play small octave B/Line 1 D half notes, and then middle C#/A# half notes legato to (Bar 9) D/B whole notes held fermata. Violas play small octave G whole note *p* > *ppp* (silent in end Bar 9). Celli finish their participation in this cue with the G dotted half note tied from whole notes in the previous two bars (followed by a quarter rest).

Bar 9 = N/A.

Violins play as just described. Violas and VC are silent (whole rests held fermata).

End of cue.

“The Wish” Reel 8 BB. *Lento amoroso* in C time, 8 bars, :24 (:36 in the cd). CD location: Track # 27. Dvd location: Chapter 13 starting at 2:18.

Bar 1 = E min 9th (E/G/B/D/F#) to E min 7th (E/G/B/D)

The solo oboe is heard truly solo initially on the first beat *pp* < playing Line 2 F# half note to “3” triplet value descending quarter notes E-D-Line 1 B. After a quarter rest, the harp is arpeggiando (vertical wavy line rolled chord) *pp* on Great octave G/small octave D/E/G/B half notes (followed by a quarter rest).

[resume Wednesday, January 28 at 5:05 pm]

After a quarter rest, divisi violins I play *pp* < > Line 1 E/B dotted half notes, while violins II play small octave B/Line 1 G dotted half notes. After a quarter rest, violas play small octave E/G dotted half notes, while VC play Great octave G/small octave D dotted half notes. All strings are *sords* (muted).

Bar 2 = B min 9th (B/D/F#/A/C#)

The oboe continues the melody line on Line 2 C# half note tied to “3” triplet value C# quarter note to B to A triplet value quarter notes up to (Bar 3) B dotted half note > *pp* held fermata (followed by a quarter rest). After a quarter rest, the harp is arpeggiando *pp* on Great octave B/small octave D/F#/A/middle C# half notes (followed by a quarter rest). The harp is silent in Bar 3. After a quarter rest, violins I play *pp* < Line 1 D/A dotted

half notes legato slur to (Bar 3) Eb/G whole notes > *ppp* held fermata. After a quarter rest, violins II play middle C#/F# dotted half notes legato to (Bar 3) small octave G/Line 1 Eb whole notes held fermata. After a quarter rest, violas play small octave F#/A dotted half notes legato to (Bar 3) Eb/middle Cb whole notes held fermata. After a quarter rest, celli play Great octave B/small octave F# dotted half notes legato to (Bar 3) Cb/Eb whole notes held fermata.

Bar 3 = Cb aug 7th (Cb/Eb/G/B)

Bar 4 = N/A.

In this pause is a *G.P.* (General Pause) with whole rests held fermata for all of the instrument lines.

Bar 5 = Bar 1.

Bar 6 = Bar 2. One exception is that the strings do not play their respective dotted half notes legato to next bar. Instead they are played as is crescendo-decrescendo hairpins. Moreover, the solo oboe plays *pp* < Line 2 C# half note to ascending “3” triplet value quarter notes D-E-F#.

Bars 7-8 = E Dom 9th (E/G#/B/D/F#)

The oboe concludes the melody line on Line 2 G# legato to F# half notes > *ppp* followed in end Bar 8 with a whole rest held fermata. After a quarter rest in Bar 7, violins play *pp* < Line 1 D/F# dotted half notes tied to whole notes next bar decrescendo and held fermata. Violins II, after a quarter rest, play small octave G#/Line 1 D dotted half notes tied to whole notes next bar. After a quarter rest, violas play small octave D dotted half notes tied to whole notes next bar. After a quarter rest, celli play Great octave E/B dotted half notes tied to whole notes next bar held fermata.

End of cue.

“Proposal” Reel 8 CC. *Andante Amoroso* in ¾ time, 18 bars, 1:12 (1:09 on the cd). CD location: Track # 28. Dvd location: Chapter 13 starting at 3:12.

Bar 1 = N/A.

Muted violins I play *pp* < Line 3 C-D-E legato quarter notes, while violins II play Line 2 C-D-E quarter notes.

Bar 2 = E min 9th (E/G/B/D/F#) to E min 7th (E/G/B/D)

Violins I and II continue the melody line to play respective Lines 3 & 2 F# quarter note tied to “3” triplet value F# quarter note to E to D triplet value quarter notes. After a quarter rest, the harp is arpeggiando *pp* on small octave E/G/B/Line 1 D (bottom staff) and (top staff) E/G/B/Line 2 D dotted half notes. After a quarter rest, the Fags (in the “k” tenor clef) plays *pp* < Line 1 E/G dotted half notes legato to notes next bar (as I’ll describe shortly). After a quarter rest, the bass clarinet plays Line 1 E [written F#] dotted half note legato down to a note next bar (as I’ll describe shortly), while the clarinets play small octave B/Line 1 D [written middle C#/E] dotted half notes, and flutes play Line 1 B/Line 2 D dotted half notes.

Bar 3 = F maj 7th (F/A/C/E). C time.

Flutes play decrescendo A/Line 2 C whole notes, while clarinets play small octave E/A whole notes, and the bass clarinet plays Great octave D, and finally in the woodwinds the Fags (bassoons) play middle C/E whole notes. The harp is silent in this bar. Violins Play Lines 2 & 3 E dotted half notes (followed by a quarter rest), ending this legato phrase (the prior eight notes since Bar 1 under the legato arc/slur/umbrella). After a quarter rest, the violas and celli take over this same pattern just finished by the violins. We find violas playing *pp* < Line 1 A-B-Line 2 C legato quarter notes, while VC play small octave A-B quarter notes to middle (Line 1) C quarter note.

Bar 4 = Bb maj (Bb/D/F) to Bb maj/9th (Bb/D/F/C). $\frac{3}{4}$ time

Violas play Line 2 E quarter note tied to “3” triplet value quarter note down to C triplet value quarter note tied to quarter note, while the celli play an octave register lower. After a quarter rest, the harp is arpeggiando *pp* on Great octave Bb/small octave D/F/Bb (bottom staff) and (top staff) Line 1 D/F/Bb/Line 2 D half notes. After a quarter rest, Fags play Line 1 D/F half notes tied to (Bar 5 in C time) whole notes. After a quarter rest, the bass clarinet plays small octave Bb [written middle C natural] half note legato to (Bar 5) D whole note decrescendo. After a quarter rest, the clarinets play crescendo small octave F/Bb half notes with the F note tied to F whole note next bar, and that Bb half note legato to A whole note next bar. After a quarter rest in Bar 4, the flutes play Bb/Line 2 D half notes legato slur down to (Bar 5 in C time) unison A whole notes (two whole notes placed side-by-side).

Bar 5 = D min (D/F/A). C time

The woodwinds already were discussed. The harp is silent. Viole and celli settle respectively on Lines 1 & 2 D dotted half note (followed by a quarter rest). After a quarter rest, violins return to play ascending quarter notes Lines 1 & 2 F-G-A.

Bar 6 = Ab maj (Ab/C/Eb). $\frac{3}{4}$ time

Violins continue the melody on Lines 2 & 3 D quarter note tied to “3” triplet value quarter note to C down to Bb triplet value quarter notes. After a quarter rest, the harp is arpeggiando *pp* on Great octave Ab/small octave C/Eb/Ab (bottom staff) and (top staff) middle C/Eb/Ab/Line 2 C half notes. After a quarter rest, Fags play middle C/Eb half notes legato to (Bar 7 in C time) C/E whole notes decrescendo, while the bass clarinet plays small octave Ab half note to (Bar 7) A whole note, and the clarinets play Eb/Ab half notes legato to (Bar 7) E/A whole notes. After a quarter rest, the flutes play Line 1 Ab half notes crescendo to (Bar 7 in C time) A whole notes decrescendo.

Bar 7 = A min (A/C/E). C time

The woodwinds were just delineated for this bar. The harp is silent here. The violins finish this particular phrase or passage on Lines 2 & 3 C quarter notes down to Lines 1 & 2 A half notes (followed by a quarter rest). After a half rest, violas and celli return to play unison Line 1 E to F quarter notes.

Bar 8 = G min 7th (G/Bb/D/F)

Violas and celli continue the melody line crescendo on G “3” triplet value half note to F triplet value quarter note down to normal value D dotted quarter note to E 8th. After a quarter rest, the bassoons (now in the standard bass clef) play small octave F/G dotted half notes legato down to (Bar 9) C/A whole notes decrescendo, while the bass clarinet plays Bb down to F notes in that pattern, and clarinets G/Bb to F/A notes, and flutes play *a2* on Line 1 D dotted half notes crescendo and legato to (Bar 9) middle C whole note decrescendo.

Bar 9 = F maj (F/A/C)

Violas and celli finish the passage on “3” triplet value middle C quarter note down to A triplet value 8th up to middle C half note decrescendo (followed by a quarter rest). The woodwinds were discussed except that,

after a half and quarter rest, the oboe now makes its entrance playing *pp* < *dolce* Line 1 A quarter note.

Bar 10 = G min (G/Bb/D) to Bb maj (Bb/D/F)

Actually there are mixed tonalities in passing on this particular bar. Initially for the first half we hear the simple G minor chord but then we very quickly see the Bb maj 7th (Bb/D/F/A) tonality and then even more quickly the G min 7th (G/Bb/D/F) tonality but added to the basic Bb maj chord played by the strings alone.

Specifically, violins I play *divisi pp* and *sotto voce* Line 1 D/G dotted half notes legato to unison F quarter note. Violins II play small octave Bb/Line 1 G dotted half notes legato to D/F quarter notes. Violas play small octave G dotted half note legato up to Bb quarter note, and celli play Great octave Bb dotted half note up to small octave F quarter note. The oboe continuing the melody line adds the passing notes that expands the basic triad tonalities. So the oboe plays “3” triplet value quarter notes Bb-Line 2 C-D up to A dotted quarter note to G 8th.

Bar 11 = C Dom 7th (C/E/G/Bb). 3/4 time

The oboe continues the melody line on G quarter note tied to “3” triplet value quarter note decrescendo, and then up to A to Bb triplet value quarter notes (now crescendo). Violins I play Line 1 E/Line 2 C dotted half notes legato down to (Bar 12 in C time) middle C/A whole notes decrescendo. Violins II play Line 1 E/G dotted half notes to (Bar 12, start of page 2 for this cue) small octave and Line 1 A whole notes. Divisi violas play small octave C/Bb dotted half notes legato to (Bar 12) small octave and Line 1 E whole notes. Celli (now back to standard bass clef) plays small octave C/G dotted half notes to (Bar 12) Great octave F/small octave C whole note.

Bar 12 = F maj 7th (F/A/C/E). C time

The strings were just discussed. The oboe continues the melody line on Line 2 E dotted quarter note decrescendo to D 8th, and then (crescendo) E 8th to D 8th tied to “3” triplet value 8th to E legato to D triplet 8ths decrescendo.

Bar 13 = Db aug (Db/F/A) to Bb maj (Bb/D/F)

The oboe finishes the melody *p* > *pp* on Line 1 A half note (followed by a half rest). The flutes play *pp* < Line 1 Db/F half notes to

unison D half note tied to dotted half notes next bar decrescendo (followed by a quarter rest). Clarinet II plays small octave F whole note legato to (Bar 14) G dotted half note (followed by a quarter rest), while clarinet I plays A half note to Bb half note tied to dotted half note next bar. After a half rest, the Fags play small octave F/Line 1 D half notes legato to (Bar 14) D/Bb dotted half notes decrescendo (followed by a quarter rest). The harp is arpeggiando on Great octave F/small octave Db/F/A (bottom staff) and (top staff) Line 1 D/b/F/A half notes (followed by a half rest). The harp is silent for the rest of the cue. After a half rest, the violins return to play *pp* < > Lines 1 & 2 “3” triplet value descending quarter notes G-F-D up to (Bar 14) A quarter notes legato to G half notes (followed by a quarter rest).

Bar 14 = G min/9th (G/Bb/D/A) to G min (G/Bb/D)

The instruments lines were just discussed. However, after a half and quarter rest, the celli and violas play unison Line 1 D quarter note (start of a seven-note phrase into Bar 16).

Bar 15 = F maj (F/A/C)

Clarinets play *p* < small octave F whole notes (two whole notes side-by-side since Herrmann didn't write *a2*) tied to whole notes next bar > *pp*. The bass clarinet plays F whole notes similarly. The Fags play small octave C/A whole notes tied to half notes next bar and then legato up to D/Bb half notes. Violas and celli play “3” triplet value quarter notes E-D-E down to triplet value middle C half note down to A triplet value quarter note.

Bar 16 = F maj to Bb maj/9th (Bb/D/F/C). *Rall.*

Viole and celli settle on middle C half note decrescendo (followed by a half rest). I already discussed most of the woodwinds. After a quarter rest, the oboe returns to play the final melody phrase in this cue. We find it playing *pp* < Line 1 A quarter note to ascending “3” triplet value quarter notes Bb-Line 2 C-D.

Bar 17 = G min/9th (G/Bb/D/A) to G min (G/Bb/D) to G min 7th (G/Bb/D/F)

The oboe plays Line 2 A quarter note legato to G half note down to D quarter note legato to (end Bar 18) F whole note > *ppp* and held fermata. The other woodwinds are silent. Violins I play *p* > *pp* Line 1 D legato up to F half notes (silent in end Bar 18) while violins II play small octave Bb up to Line 1 D half notes, and viole play small octave G up to Bb half notes, and VC play small octave D up to G half notes.

Bar 18 = N/A.

The only tone you hear in this end bar is the Line 2 F whole note of the oboe held fermata (suggesting the tonic of the F major tonality that was fairly prominent in this cue).

End of cue. [end session 10:30 pm. Time for bed!. Finishing my ruby port.]

“Suspicion” Reel 8 DD. *Lento* in 3/4 time, 21 bars, 1:02 & 1/2 (two bars deleted). CD location: Track # 29. Dvd location: Chapter 14 starting at 1:06.

Bars 1-3 = N/A.

The four-note *Harry* theme (as played in the opening of the score itself) is here played by three *sords* (muted) horns. They play *p* < Line 1 Eb [written Bb above] quarter note legato down to middle Cb [written Gb] quarter note up to Ab [written Line 2 Eb] quarter note down to (Bar 2) D [written A] notes *sf* > *pp*. Specifically, horns I & II (sharing the top staff) play D dotted half note tied to dotted half note next bar and tied (played now only by horn I) to half note in Bar 3 (followed by a quarter rest). Horn III only plays the D half note in Bar 2 followed by a quarter rest (and silent in Bar 3).

Bars 3-4 = B half-dim 7th (B/D/F/A)

Clarinet I plays *p* < small octave B [written C#] quarter note legato slur to Bb [written C natural] staccato 8th note (followed by an 8th and quarter rest). Repeat next bar. In the same pattern, clarinet II plays small octave A quarter note to Ab staccato 8th, and the bass clarinet plays small octave F quarter note to E 8th. Combined the bass clarinet and clarinets play F/A/B quarter notes to E/Ab/Bb 8ths. There are no standard chords here, but if you take into account the solo horn sounding the D note, you would have the recipe of the B half-diminished seventh for the initial beat duration. While this tonality can be “squeezed in” as valid despite it not being played by the clarinet choir, the tonalities following become clearly ambiguous!

At the end of Bar 4 (after a half rest) horn III plays *mp* > *p* tenuto (actually written *tenuto* and with the tenuto symbol of the short horizontal line above the note) Line 1 Eb [written Bb] quarter note tied to dotted half note next bar and tied to half note in Bar 6 (followed by a quarter rest).

Bars 5-8 = N/A.

In Bar 5, clarinet I plays small octave Bb [written middle C] quarter note to A [written B] staccato 8th note (followed by an 8th and quarter rest) and repeated next bar. Clarinet II plays Ab quarter note to G 8th in that pattern, and the bass clarinet plays E quarter note to E 8th. After a half rest in Bar 6, horn II plays *mp* > *p* Db [written Ab] quarter note tied to dotted half note next bar and tied to half note in Bar 8 (followed by a quarter rest).

In Bar 7, clarinet I plays A quarter note to Ab 8th (followed by rests) and repeated next bar. In the same pattern, clarinet II plays G quarter note legato to Gb staccato 8th, and the bass clarinet plays Eb quarter note legato to D staccato 8th. After a half rest in Bar 8, the bassoon plays *mp* > *tenuto* middle C quarter note tied to quarter note next bar to B staccato 8th decrescendo (followed by an 8th rest) and then C quarter note tied to C quarter note next bar to B staccato 8th decrescendo (followed by an 8th rest). Then (in the tenor clef) the Fag plays Line 1 Eb quarter note tied to quarter note in Bar 11 to E staccato 8th (followed by an 8th rest). Then the fag repeats the pattern with Eb quarter note tied to quarter note in bar 12 to E staccato 8th (again the three-note pattern is decrescendo hairpin) followed by an 8th rest. Then the fag continues on F quarter note tied to quarter note next bar (Bar 13) to Gb staccato 8th (followed by an 8th rest) back to F quarter note tied to quarter note in Bar 14 to Gb staccato 8th (followed by an 8th and quarter rest). The bassoon is then silent for the rest of the cue.

Bars 9-10 = D half-dim 7th (D/F/Ab/C) to G Dom 7th (G/B/D/F)

Clarinet I plays small octave F quarter note to same F staccato 8th note (followed by an 8th and quarter rest) and repeated next bar. In the same pattern, clarinet II plays D quarter note to same D staccato 8th, and the bass clarinet plays Ab quarter note to G staccato 8th. The Fag plays the C note as given earlier, so combined with the Ab/D/F notes played by the clarinets and bass clarinets, we have the D half-diminished 7th tonality in the initial quarter note beat. Then with the B note played by the bassoon, we very briefly hear the G Dominant 7th quarter note tonality.

Bars 11-12 = Eb Dom 7th (Eb/G/B/D)

The flutes make their entrance in this cue playing Line 1 Db quarter note legato to D staccato 8th decrescendo (followed by an 8th and quarter rest). Repeat next bar. In the same pattern, the first clarinet plays Bb quarter note to B staccato 8th, and the 2nd clarinet plays G quarter note to

Ab staccato 8th. The bassoon plays Eb quarter note, so combined with the flutes and clarinets, we hear initially the Eb Dom 7th. But the 8th note tonality is ambiguous with the E/Ab/B/D notes.

Bars 13-14 = F half-dim 7th (F/Ab/Cb/Eb) to ??? (A/C/E/Gb)

The flutes play Line 1 Eb quarter note legato to E staccato 8th decrescendo (followed by rests and repeated next bar). In the same pattern, clarinet I plays Cb quarter note to C 8th, and clarinet II plays Ab quarter note to A 8th. Combined with the F note played by the bassoon, we hear the F half-dim 7th tonality. The 8th note tonality is a bit odd (A/C/E/Gb). If that Gb note (played by the bassoon) was the enharmonic F#, then we would hear the F# half-dim 7th (F#/A/C/E). Less likely it would be the A min 6th (A/C/E/F#). The Gb note is problematical in this case as a *written* note but not as a *heard* tonality combined with the A/C/E notes as given.

Bars 15-16 = Ab min (Ab/Cb/Eb) to Ab aug (Ab/C/E)

A new pattern commences for this cue. After a half rest in Bar 14, however, horn I plays *mp* > *p* small octave Ab [written Line 1 Eb] tenuto quarter note tied to dotted half note next bar. In Bar 15, horns III-II play *p* small octave and Line 1 Ab dotted half notes tied to half notes next bar (followed by a quarter rest). The flutes play *a2 p* < Line 1 D-Eb-E quarter notes to (Bar 16) Eb to D decrescendo (followed by a quarter rest). All five notes are played under the legato arc/umbrella. The bass clarinet plays *pp* < small octave Bb-middle Cb-C quarter notes to (Bar 16) Cb to Bb quarter notes (followed by a quarter rest). Three CB (*sords*) play the same notes and pattern but an octave register lower. After a half rest in Bar 16, horn I plays small octave G [written Line 1 D] tenuto quarter note tied to dotted half note in Bar 17.

Bars 17-18 = G min (G/Bb/D)

Flutes play D-C#-C quarter notes to (Bar 18) C#-D (followed by a quarter rest). The bass clarinet and basses play in their respective registers Bb-A-Ab quarter notes to (Bar 18) A-Bb quarter notes (followed by a quarter rest). Horns II-III play small octave and Line 1 G dotted half notes tied to half notes next bar (followed by a quarter rest). After a half rest in Bar 18, horn I plays F# [written Line 2 C#] tenuto quarter note tied to dotted half notes next two bars. However, Bars 19-20 were crossed out by Herrmann (not played).

Bars 19-20 = Bb aug (Bb/D/F#) to F# min (F#/A/C#)

As just noted, these two bars were deleted. However, on the cd, the music was restored. Flutes are silent. Clarinet I plays *pp* < > D legato to Eb [written E-F] quarter notes (followed by a quarter rest) to (Bar 20) D to C# quarter notes (followed by a quarter rest). Clarinet II and the bass clarinet play small octave Bb to middle Cb quarter notes (followed by a quarter rest) to (Bar 20) Bb to A quarter notes (followed by a quarter rest). CB play the same but an octave lower register. Horns play small octave and Line 1 F# dotted half notes tied to dotted half notes next bar and tied to dotted half notes in end Bar 21 held fermata. The cue is “overlap” to the next cue.

“Porch Talk” Reel 8 EE. *Lento* in $\frac{3}{4}$ time, 23 bars, :59. CD location: Track # 30. Dvd location: Chapter 14 starting at 2:08. Instrumentation: 2 flutes, 2 clarinets, bass clarinet, 2 Fags, 2 horns, and harp.

Bar 1 = N/A.

Two flutes play *p* < *espr* Line 1 Bb/Line 2 D quarter notes legato to C/E quarter notes to D/F# quarter notes tied to quarter notes next bar.

Bars 2-6 = C maj (C/E/G) to G min (G/Bb/D)

Flutes continue the melody line on Line 2 C/E legato to Bb/D 8th notes (crossbeam connected) to C/E quarter notes tied to quarter notes next bar to Bb/D to A/C 8th notes to Bb/D quarter notes tied to quarter notes in Bar 4 to A/C to Bb/D quarter notes crescendo up to (Bar 5) C/E half notes to Bb/D quarter notes tied to dotted half notes decrescendo in Bar 6.

Back in Bar 2, clarinet I and harp play *p* (decrescendo for the clarinet buy let vibrate for the harp) G Line 1 dotted half note. In Bar 3, the harp and clarinet II play small octave G dotted half notes. In Bar 4, clarinet I plays Line 1 G dotted half note tied to quarter note next bar (followed by a half rest). After a quarter rest, clarinet II plays small octave G half note tied to quarter note next bar (followed by a half rest). After a quarter rest in Bar 6, clarinet I plays Line 1 G half note decrescendo. In Bar 3, the harp (top staff) plays Line 1 G dotted half note. After a quarter rest in Bar 4, the harp (bottom staff) plays small octave G half note let vibrate. After a quarter rest in Bar 6, the harp (top staff) plays Line 1 G half note.

[end session Thursday, January 29th at 10:30 pm. Just after 8 pm. Susan returned from work and we went to the Prospector on 7th & Junipero to eat All-You-Can-Eat spaghetti for \$3.99]

[resume session Friday, January 30th at 4:45 pm. *Harry Potter & the Sorcerer's Stone* is playing on HBO in the background as I speak.]

Bars 7-12 = C maj to G min

Two bassoons take over the exact same pattern and notes just performed by the two flutes but here played an octave register lower (in the “k” tenor clef). Another slight difference is that the harp plays their respective top-staff/bottom staff G notes an octave lower respectively. So, in Bar 8, the bottom staff of the harp plays *p* Great octave G dotted half note let vibrate. In Bar 9, the top staff plays small octave G dotted half note. In Bar 10, the bottom staff plays Great octave G dotted half note again. After a quarter rest in Bar 11, the top staff of the harp plays small octave G half note. After a quarter rest in Bar 12, the bottom staff plays Great octave G half note.

Another slight difference is that this time around, the bass clarinet joins in with the pattern played previously by just the two clarinets. So, in Bar 8, the bass clarinet plays *p* > small octave G dotted half note. In bar 9, both clarinets play small octave G dotted half note. In Bar 10, the bass clarinet plays G dotted half note tied to quarter note next bar (followed by a half rest). After a quarter rest in Bar 11, the clarinets play the G half note tied to quarter note next bar (followed by a half rest). After a quarter rest, the bass clarinet plays G half note decrescendo.

Bar 13 = G min (G/Bb/D) to D min (D/F/A)

A new pattern development emerges. We find the clarinets playing *p* < A/middle C to G/Bb to F/A small octave quarter notes legato to (Bar 14) Fb/Ab dotted half notes decrescendo hairpin. The bass clarinet plays small octave D dotted half note legato to (Bar 14) Fb dotted half note (as clarinet II).

Bar 14 = N/A.

This bar was just delineated. Only the Fb/Ab dyad is played.

Bar 15 = N/A.

Clarinets play small octave F/A half notes to Fb/Ab quarter notes tied to quarter notes next bar (half note duration) back to F/A half notes to (Bar 17) D/Ab dotted half notes decrescendo. The bass clarinet plays F half note to Fb quarter note tied to quarter note in Bar 16 and then down to D half note crescendo to (Bar 17) Bb dotted half note decrescendo.

Bar 16 = D min (D/F/A)

Bar 17 = N/A (Bb/D/A).

Incidentally, these three bars (Bars 15-17) were deleted by Herrmann but restored in the cd.

Bars 18-23 = C maj to G min.

This time around, two horns take over the same melody line first played by the flutes in Bars 1-6, and then the Fags in Bars 7-12. So we find small octave Bb/Line 1 D quarter notes to middle C/E quarter notes, and so forth. In bar 19, the harp plays this time *pp* small octave G dotted half note let vibrate, and then Great octave G in Bar 20, and back to small octave G in Bar 21. After a quarter rest in bar 22, the harp plays Great octave G half note. In end Bar 23, the harp staff holds a whole rest held fermata. Below the staff is written “(overlap).”

Back in Bar 19, two clarinets play *pp* > small octave G dotted half note. In Bar 20, the bass clarinet plays the G dotted half note. In Bar 21, the clarinets play G dotted half note tied to quarter note next bar (followed by a half rest). After a quarter rest in Bar 22, the bass clarinet plays the G half note tied to quarter note in end Bar 23, followed by a half rest held fermata. The horns play the Bb/D dotted half note (tied from quarter notes at the end of Bar 22) held fermata and decrescendo *ppp*.

End of cue.

“Duo” Reel 8 FF. *Andante Amoroso* in $\frac{3}{4}$ time, 22 bars. CD location: Track # 31. Dvd location: Chapter 14 starting at 3:06. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, harp, muted strings.

Bar 1 = N/A.

Oboe I plays *p < dolce* ascending legato quarter notes Line 1 Bb-Line 2 C-D to (Bar 2) E half note to D quarter note decrescendo and legato down to (Bar 3) G half note. These six notes are played under the legato arc.

Bar 2 = B dim 7th (B/D/F/Ab)

After a quarter rest, violins I play *pp <* Line 1 F/Ab half notes legato down to (Bar 3) middle C/E half notes decrescendo hairpin (followed by a quarter rest). Violins II, after a quarter rest, play small octave B/Line 1 D half notes down to (Bar 3) G/Bb half notes (followed by a quarter rest) while violas play small octave F half note to (Bar 3) C half note.

Bar 3 = C Dom 7th (C/E/G/Bb)

The strings were just delineated for this bar. The oboe starts a new phrase under the legato arc (eleven notes) starting with Line 1 A-Bb 8th notes to (Bar 4 in C time) Line 2 E dotted quarter note legato to stand alone D 8th to E 8th 8th to D 8th (crossbeam connected) with that D tied to “3” triplet value 8th note to E-D legato triplet value 8ths down to (Bar 5) A quarter note legato up to Line 2 C half note decrescendo (followed by a quarter rest).

Bar 4 = B dim 7th (B/D/F/Ab)

The strings repeat Bar 2.

Bar 5 = F maj (F/A/C)

Violins I settle on middle C/F half notes decrescendo. Then they play *dolce p <* a new phrase starting on Line 1 A quarter note. Violins II settle on small octave A and Line 1 F half notes decrescendo (followed by two half rests). Violas play small octave C/F half notes (followed by a half rest).

Bar 6 = G min (G/Bb/D)

Violins I continue the romantic melody line on descending Line 1 “3” triplet value 8th notes G-F-D up to A quarter note to G dotted quarter note (these last six notes are played under the legato umbrella) down to D 8th (start of a seven-note legato phrase) to (Bar 7) “3” triplet value 8th notes E-D-E down to “3” triplet value middle C quarter note down to A triplet value 8th note back up to normal value C dotted quarter note (end phrase) down to A 8th (start of a new phrase).

Back in Bar 6, violins II play small octave Bb/Line 1 D whole notes crescendo and legato slur curve lines to (Bar 7) unison A dotted half notes

(two such notes side-by-side) decrescendo, followed by a quarter rest. Violas play G/Line 1 D whole notes to (bar 7) F/A dotted half notes (followed by a quarter rest). Muted celli make their entrance in this cue playing Great octave Bb/small octave G whole notes to (Bar 7) A/F dotted half notes.

Bar 7 = F maj (F/A/C)

The strings were just delineated for this bar. Violins I playing C notes at strategic duration points suggests the F major tonality (or completes it).

Bar 8 = C Dom 7th (C/E/G/Bb)

Violins I play the melody line on ascending “3” triplet value Line 1 8th notes Bb-middle C-D up to “3” triplet value A quarter note to G 8th to same G 9normal value) quarter note decrescendo tied to “3” triplet value 8th up to A-Bb triplet 8ths.

Violins II play small octave G/Bb half notes legato slur up to middle C/E half notes, while violas play small octave C/E half notes up to G/Bb half notes, and VC play Great octave C/G half notes up to small octave C/G half notes.

Bar 9 = B dim 7th (B/D/F/Ab)

Violins I continue the melody line crescendo on Line 2 E dotted quarter note to stand alone D 8th back to E 8th to D 8th (crossbeam connected) with that D 8th tied to “3” triplet value D 8th to E-D triplet 8ths (start of *p* >).

After a quarter rest, violins II play Line 1 F/Ab dotted half notes legato down to (Bar 10 in $\frac{3}{4}$ time) C/E dotted half notes, while violas play B/Line 1 D dotted half notes to (Bar 19) G/Bb dotted half notes decrescendo, and VC play small octave F/Line 1 D dotted half notes to (Bar 10) E/middle C dotted half notes.

Bar 10 = C Dom 7th (C/E/G/Bb)

In $\frac{3}{4}$ time, violins I continue the melody line on Line 1 G half note to Ab quarter note. Altri strings were already discussed.

Bars 11-12 = Db aug (Db/F/A)

Violins I play *pp* Line 1 A dotted half note tied to half note in Bar 12 (followed by a quarter rest) while violins II play Line 1 Db/F notes in that fashion, violas on small octave F/A, and VC on small octave and Line 1 Db notes. After a quarter rest in Bar 11, oboe I returns to play the melody

line *dolce p* < on Line 2 A quarter note to descending “3” triplet value 8th notes (crossbeam connected) of G-F-Db up to (Bar 12) A 8th to G quarter note to F 8th to Db quarter note decrescendo.

Bars 13-14 = F maj (F/A/C)

Violins I play once again Line 1 A dotted half note tied to (Bar 14 in C time) A half note (followed by a quarter rest), and then Line 2 F quarter note *p* < (start of a new section climaxing the cue). Violins II play middle C/F dotted half notes tied to half notes next bar (followed by a quarter rest) to Line 1 F quarter note. Violas play small octave F/A dotted half notes tied to half notes next bar in C time (followed by a half rest). VC are silent for two bars. [7:13 pm]

Bar 15 = C Dom 7th (C/E/G/Bb) and C Dom 9th (C/E/G/Bb/D)

As given earlier, the violins play Lines 1 & 2 F quarter notes at the end of the previous bar legato up to (Bar 15 in ¾ time) Lines 2 & 3 D quarter note forte down to G quarter notes decrescendo tied to “3” triplet value 8th to A-Bb 8ths. Violins play *mf* crescendo small octave Bb dotted half notes legato to notes next bar as I’ll describe shortly. VC play Great octave C/G dotted half notes and CB play small octave C dotted half note.

The harp plays forte on ascending arpeggio 32nd notes starting Great octave C-G-small octave C-E-G-Bb-middle C-E (connected by three crossbeams) up to stand alone G Line 1 8th note (followed by an 8th and quarter rest).

Flutes play *mf* < Line 1 E/G dotted half notes (and so do the oboes) while clarinets play small octave B/Bb notes, the bass clarinet on G, and Fags on Great octave and small octave C dotted half notes.

Bar 16 = B/D/F/Ab/C to C Dom 9th (C/E/G/Bb/D)

Violins continue the melody line in C time on Lines 2 & 3 E dotted quarter notes crescendo to F 8ths to same D quarter notes down to G quarter notes decrescendo. Violas play small octave F/Line 1 D half notes to G/Bb half notes decrescendo. VC play Great octave F/small octave C half notes (followed by a half rest) while CB play small octave F half note (followed by a half rest).

The harp plays *mf* arpeggio notes starting Great octave F-small octave C-F-Ab-B-Line 1 D-F-An (connected by three crossbeams) to B 8th note (followed by an 8th and half rest).

Flutes and oboes play decrescendo Line 1 F/Ab to E/G half notes, while clarinets play B/Line 1 D to Bb/D half notes. The bass clarinet plays middle C [written D] half note decrescendo (followed by a half rest). Fags play Great octave F/small octave C up to C/G half notes. The first half-note tonality (notes B/D/F/Ab/C) suggests the B dim 7th with the added major third interval of Ab to C. The lowest instruments play the F notes suggesting the tonic of F as in F minor (F/Ab/C). Perhaps it's a bitonality of F minor with B dim (B/D/F). I do not know what the intended tonality was conceived in Herrmann's mind at this point, but as a 9th chord, it is fairly unusual. The likely scenario is that since F major (F/A/C) was so strongly inserted earlier (and indeed in the next bar), perhaps the F minor tonality is put in its place here temporarily (F as the tonic).

Bar 17 = B dim 7th (B/D/F/Ab) to F maj (F/A/C)

Violins continue the melody line *p* < > on Lines 1 & 2 "3" triplet value Ab half note up to Lines 2 & 3 D triplet value quarter note to C dotted quarter notes (normal value) down to A 8th (the A 8th is crescendo again). VC/CB are silent. After a half and quarter and 8th rest, viole (treble clef) play crescendo Line 1 A 8th.

The harp is arpeggiando *pp* on small octave D/F/Ab/B (bottom staff) and (top staff) Line 1 D/F/Ab half notes down to Great octave F/small octave C/F/A (bottom staff) and (top staff) middle C/F/A/Line 2 C quarter notes (also arpeggiando) followed by a quarter rest. The harp is then silent for the rest of the cue.

Flute I plays Line 1 Ab half note legato to A (natural) quarter note (followed by a quarter rest) while flute II plays *p* > F dotted half note. The oboes follow the exact same pattern. Clarinets play B/Line 1 D half notes to F/middle C quarter notes (followed by a quarter rest). The bass clarinet plays Line 1 D half note down to small octave F quarter note. Fags play small octave F/Ab half notes to C/A quarter notes (followed by a quarter rest).

Bar 18 = Bb minMaj 7th (Bb/Db/F/A) to G half-dim 7th (G/Bb/Db/F)

Violins continue the enchanting melody line on Lines 2 & 3 A dotted quarter notes to G stand alone 8ths to "3" descending triplet value 8th notes F-Db-Bb up to A-G 8ths (normal value) with that final G 8th tied to dotted quarter notes next bar. Then they play F stand alone 8ths to triplet

value descending 8ths E-C-A up to normal value E-D 8ths (with that D 8th tied to a quarter note in Bar 20 (*Rall* in $\frac{3}{4}$ time) and tied to “3” triplet value 8th note to E-F triplet 8ths to (Bar 21) “3” triplet value G quarter note to A 8th to G down to E quarter notes up to (end Bar 22) Lines 3 & 4 C whole notes decrescendo and held fermata.

Back in Bar 18, the violas (in the treble clef) play the same melody line notes as violins II thru next bar to (Bar 20) Line 2 D 8th note (tied from a D 8th note in the previous bar), followed by a half rest (and a return to the stand alto clef).

After a quarter rest in Bar 18, the celli (in the “k” tenor clef) play Line 1 A half note *f* > to G quarter note. CB are silent to end of cue. After a quarter rest, flute I plays *f* > Line 1 A half note to G quarter note, while flute II plays F dotted half note. The oboes play the same (coma sopra). After a quarter rest, the clarinets play Bb/Db dotted half notes. The bass clarinet is silent to end of cue. The Fags, after a quarter rest, play Bb/Line 1 Db dotted half notes.

Bar 19 = F/A/C/E/B to A min/9th (A/C/E/B)

After a quarter rest, VC play Line 1 F half note legato to E quarter note (as also flute I and oboe I). Flute II plays E dotted half note (as also oboe II) after the initial quarter rest. Clarinets and Fags (after a quarter rest) play A/middle C dotted half notes.

Bar 20 = D min 7th (D/F/A/C) to D min 9th (D/F/A/C/E). *Rall.* $\frac{3}{4}$ time.

After a quarter rest, flute I and clarinet I (the oboes are now silent) play Line 1 D to E quarter notes, while flute II plays D half note and clarinet II plays middle C half note. After a quarter rest, Fags play small octave F/A half notes decrescendo.

Bar 21 = E half-dim 7th (E/G/Bb/D)

Violas play *p* > *pp* small octave G/Bb dotted half notes legato slur to (end Bar 22 in C time) A/middle C half notes followed by a half rest held fermata. VC (in the standard bass clef) play Great octave G/small octave D dotted half notes legato to (bar 22) F/C half notes (followed by a half rest held fermata). As given earlier, violins play Lines 3 & 4 C whole notes held fermata in that end bar.

Back in bar 21, *solo* clarinet I plays *espr p* < Line 1 E [written F#] “3” triplet value half note up to G triplet value quarter note to (end Bar 22) A whole note decrescendo and held fermata.

Bar 22 = F maj (F/A/C)

The instrument lines were just delineated. Once again the F major tonality is highlighted.

End of cue.

Ostinato” Reel 9 BB. *Lento* in C time, 14 bars, :57 (1:01 on the cd).
CD location: Track # 32. Dvd location: Start of Chapter 15. Instrumentation: harp, celli and basses.

Bars 1-14 = N/A.

In Bar 1, you initially just hear the harp playing (of course or as expected) an ostinato (repeat) figure *f* (*at the sounding board*). We find Line 1 D down to D up to F down to D 8th notes (crossbeam connected) followed by another such F-D-F-D 8th note figure. Repeat thru Bar 13, ending in Bar 14 with the D quarter note let vibrate, followed by a quarter rest and then a half rest held fermata.

In Bar 2, *sords* and (*molto sost*) celli and basses play *pp* < Great octave Bb half note legato slur to A half note to (Bar 3) Ab dotted half note decrescendo (followed by a quarter rest). All three notes are played under the legato arc/umbrella/phrase curve line. Incidentally, one can very loosely (con permissio) interpret the combined ones in Bars 2-3 as a form of clever tonalities. We constantly hear the D-F 8th notes. Now, if you add the Bb half note initially played by the VC/CB, then we can conceive of the Bb major (Bb/D/F) tonality. Then the VC/CB play A half notes, and we can perhaps interpret that as the D minor (D/F/A). And finally, in Bar 3, the VC/CB play Ab dotted half notes. Loosely or playfully speaking, we can characterize that as a D dim (D/F/Ab) tonality.

In Bar 4, VC/CB play *pp* < small octave D half note legato to C half note down to (Bar 5) B dotted half note (followed by a quarter rest). Bar 5 can be loosely construed as the B dim (B/D/F) tonality.

In Bar 6, VC/CB play C to Bb half notes crescendo down to (Bar 7) F to G half notes to (Bar 8) A dotted half note decrescendo (followed by a quarter rest). In Bar 9, VC/CB play small octave C to D half notes down to (Bar 10) B dotted half notes (followed by a quarter rest). In Bar 11, they play Great octave E to F half notes crescendo to (Bar 11) A dotted half notes decrescendo (followed by a quarter rest). In Bar 13, VC/CB play Great octave Bb to A half notes down to (end Bar 14) D whole note decrescendo and held fermata.

End of cue.

“Encore” Reel 9 CC. *Allegretto Mod.* in C time, 18 bars, :35. CD location: Track # 33. Dvd location: Chapter 15 starting at 1:37.

Bars 1-5 = D maj 7th (D/F#/A/C#) to B min 7th (B/D/F#/A)

A jaunty variation of a theme heard in the *Overture* (see Bars 15-18) is played here. Woodwinds and harp play the basic beat rhythm in C time. Both oboes play forte staccato quarter notes middle C#-B-C#-B thru Bar 5. The bottom staff of the harp plays the same (each note let vibrate instead of an staccato-like or dampening manner). After an 8th rest, clarinets play forte on D/F#/A 8ths (followed by an 8th rest) to D/F#/A 8ths again. The 8th note triads are crossbeam connected. Repeat this pattern in the same bar and repeat thru Bar 5. The harp top staff plays the same.

After a half/quarter/8th rest, all violins play forte and *sempre stacc e secco* (dry or short) the melody line of Line 3 C#-E 16ths (connected by two crossbeams) to (Bar 2) D legato to C# 16ths down to B 8th (three-note) figure (followed by an 8th rest) to C#-E staccato 16ths (connected by two crossbeams) to D-C# legato 16ths to B staccato 8th figure (followed by an 8th rest) to C#-D staccato 16ths. In Bar 3, the violins continue on Line 3 D 8th note trill legato to C# staccato 8th (crossbeam connected) to B-C# staccato 8ths (crossbeam connected) to same Line 3 C# quarter note (followed by an 8th rest) to C#-D staccato 16ths to (Bar 4) a repeat of Bar 2 to (Bar 5) a repeat largely of Bar 3 except that at the end we hear the C# 8th note instead of the C#-D 16ths.

[end session 10:22 pm]...[resume Saturday January 31st at 7:54 pm]

Bars 6-7 = E min 7th (E/G/B/D)

Flutes make their entry in this cue playing (as the violins) fortissimo on Line 3 C# 8th note trill (*tr*) legato down to B staccato 16th (followed by a 16th rest) and then another such figure followed by a 16th and half rest (whereas the violins continue with that B rinforzando quarter note to A 8th to another A 8th note. In Bar 7, the flutes and violins play B 8th note trill (to B#) legato to A staccato 16th (followed by a 16th rest) to another such figure followed by a 16th and half rest. The violins continue on that A rinforzando quarter note to G 8th followed by another G 8th note.

Back in Bar 6, the oboes play two Line 1 G staccato quarter notes to F# rinforzando quarter note (followed by an 8th rest) to the same F# 8th note to (Bar 7) E-E staccato quarter notes to D rinforzando quarter note (followed by an 8th rest) to same D 8th note. After an 8th rest in Bar 6, the clarinets play Line 1 B/Line 2 D/E staccato 8ths (followed by an 8th rest) to another such staccato triad *crossbeam connected). After an 8th rest, the clarinets continue on B/C/D 8ths played twice rinforzando-marked (followed by an 8th rest). In the same pattern next bar, they play G/B/D staccato 8ths to E/G/B 8ths (in the pattern as just given).

The harp bottom staff plays (with appropriate leger lines) G-G rinforzando quarter notes (followed by a half rest) to (Bar 7) E-E rinforzando quarter notes (followed by a half rest). After an 8th rest, the top staff of the harp sounds B/Line 2 D/E 8ths (followed by an 8th rest) to same B/D/E 8ths (followed by a half rest). After an 8th rest in Bar 7, the top staff plays Line 1 G/B/Line 2 D 8ths (followed by an 8th rest) to same G/B/D 8ths (followed by a half rest).

Bar 8 = D maj 7th (D/F#/A/C#) to B min 7th (B/D/F#/A)

The oboes, clarinets and harp repeat Bar 1. Added are the flutes playing *sf* Line 2 A 8th note trill rinforzando (followed by an 8th and quarter rest) to another *sf* A 8th trill followed by rests. Violins here play Line 2 A 8th note trill legato mini-slur to G 8th to F#-E staccato 8ths (all notes are crossbeam connected) to another such figure.

Bars 9-10 = D maj 7th (D/F#/A/C#) to E min 7th (E/G/B/D)

Flutes play Line 2 D up to A staccato 8th notes (crossbeam connected) up to Line 3 D rinforzando quarter note (followed by a half rest). Repeat next bar. Oboes play middle C# rinforzando quarter note (followed by an 8th rest) to middle C# 8th note down to small octave B rinforzando

quarter note (followed by an 8th rest) to same B 8th. Repeat next bar. After an 8th rest, clarinets play Line 1 D/F#/A rinforzando 8th notes played twice (crossbeam connected) followed by an 8th rest and then D/E/G rinforzando 8ths played twice (followed by an 8th rest). Repeat in Bar 10.

The harp bottom staff plays middle C# rinforzando quarter note (followed by a quarter rest) to small octave B rinforzando quarter note (followed by a quarter rest). Repeat next bar. After an 8th rest, the harp top staff plays Line 1 D/F#/A rinforzando 8ths (followed by a quarter and 8th rest) to D/E/G rinforzando 8ths (followed by a quarter rest). Repeat next bar. Violins continue the melody line on Line 2 D up to A staccato 8ths up to Line 3 tenuto (not rinforzando) quarter note to E down to Line 2 B staccato 8ths down to E tenuto quarter note. Repeat next bar.

Bars 11-12 = D maj 7th to B min 7th

The oboes, clarinets, and harp repeat Bar 1 (repeated in Bar 12). After a half rest in Bar 11, the flutes play *f* < > staccato rising to falling 16th notes Line 1 D-E-F#-G (connected by two crossbeams) to A-G-F#-E 16ths (connected by two crossbeams). Repeat next bar. The violins play the same two-figure pattern but for the complete bar (no initial half rest as for the flutes).

Bar 13 = ??? (Gb/Bb/D/C). ¾ time.

The flutes and violins play *fff* Line 2 D rinforzando 8th note (followed by rests). The flutes are silent for the rest of the cue. Violas pluck *pizz* and *fff* small octave C quarter note let vibrate extending curve line (followed by a half rest). VC pluck pizzicato on Great octave C quarter note in that pattern, while CB pluck small octave C. Fags play *ff* Great octave and small octave C quarter notes (followed by a half rest). The horns play *ff* on small octave Gb/BB/Line 1 D [written Line 1 Db/F/A] 8th notes played 4 X (crossbeam connected) to stand alone Gb/Bb/D 8ths (followed by an 8th rest).

Bar 14 = N/A.

All you hear in this bar are the Fags playing unison Great octave Gb rinforzando quarter notes to divisi Contra-octave and Great octave Bb rinforzando quarter notes back to unison Great octave Gb rinforzando-marked quarter notes.

Bar 15 = Gb/Bb/D/C

Fags, horns, viole/VC/CB repeat Bar 13. This time around, violins pluck pizzicato on middle C quarter note let vibrate (followed by a half rest).

Bar 16 = N/A.

Fags are soli repeating Bar 14.

Bars 17-18 = Gb/Bb/D/C

Back in C time, Fags play Great octave and small octave C rinforzando quarter notes to unison Great octave Gb rinforzando quarter notes back to C/C quarter notes (followed by a quarter rest). In end Bar 18, the Fags play unison Gb rinforzando quarter notes (followed by a quarter rest) to Great octave and small octave C rinforzando quarter notes followed by a quarter rest held fermata.

After an 8th rest the same Gb/Bb/D rinforzando 8ths (followed by an 8th rest) to Gb/Bb/D rinforzando 8ths (followed by an 8th rest) to Gb/Bb/D rinforzando 8ths played twice (followed by an 8th rest). After an 8th rest in end Bar 18, the horns play two such Gb/Bb/D 8th note triads (followed by an 8th rest) to stand alone Gb/Bb/D rinforzando 8ths followed by an 8th rest and then a quarter rest held fermata.

In Bar 17, violas pluck forte on small octave C quarter note (followed by a quarter rest) to C quarter note again (quarter rest following). After a half rest in Bar 18, viole pluck C quarter note for the last time (at least in this cue!) followed by a quarter rest held fermata. After a quarter rest in Bar 17, VC pluck Great octave Gb quarter note (followed by a half rest) to (Bar 18) Gb quarter note (followed by a quarter rest) up to small octave C quarter note (followed by a quarter rest held fermata. CB pluck *f* on small octave C quarter note (followed by a quarter rest) to another C quarter note (quarter rest following) to (Bar 18) coma sopra VC.

Finally, after a half and quarter rest in Bar 18, all you hear in the orchestra are two oboes playing *sff* > Line 1 Eb quarter note held fermata.

End of cue

“Cortege” Reel 9DD. *Tempo Funebre* in C time, 10 bars. CD location: track # 34. Instrumentation: 3 clarinets, 3 horns, muted strings.

Bar 1 = N/A.

After a quarter rest, VC/CB play $f < >$ Great octave B dotted 8th note to B 16th figure up to small octave D quarter note legato back down to B 8th note (followed by an 8th rest). Repeat thru Bar 4.

Bar 2 = E_b aug (E_b/G/B)

Violins I play $ff >$ (*non div*) small octave G and Line 1 G whole notes, while violins II play small octave G/Line 1 E_b whole notes, and violas play small octave G whole note. Combined with the B notes played by the VC/CB, we can construe the E_b augmented tonality.

Bar 3 = B min (B/D/F#)

Clarinets play $ff >$ Line 1 F#/Line 2 D/F# acciaccatura (grace notes) to same F#/D/F# whole notes.

Bar 4 = E_b aug

This time the horns (*sords*) play small octave B/Line 1 G/E_b grace notes to full notes $f > pp$. VC/CB play the same pattern given but $mf < > p$. Double bar lines traverse the score at the end of this bar.

Bar 5 = N/A.

Clarinets play $mf >$ small octave F#/Line 1 D/F# dotted half notes followed by a quarter rest (repeated thru Bar 8). After a quarter rest, VC/CB play $pp < > sost$ small octave C_b quarter note legato to Great octave B_b half note. After a half and quarter rest, violins I play $p <$ Line 1 F# dotted 8th to F# 16th while violins II play D dotted 8th to D 16th, and violas play small octave F# dotted 8th to F# 16th.

Bar 6 = D maj (D/F#/A) to D maj b 5th (D/F#/A_b)

Violins I play Line 1 F# tenuto quarter note followed by two quarter rests and then F# dotted 8th to F# 16th. Repeat thru Bar 8. Violins II play Line 1 D notes in that pattern, and violas play on small octave F# notes. After a quarter rest, VC/CB play Great octave A quarter note legato to A_b half note. Remember that the clarinets play F#/D/F# dotted half notes thru Bar 8, so that is why we have for one beat duration (on the 2nd beat) the D major tonality if you include the A quarter note of the VC/CB.

Bar 7 = D maj (D/F#/A) to D/F#/B_b.

After a quarter rest, VC/CB play A quarter note to Bb half note. In effect we *hear* the D aug (D/F#/A#) tonality at the 4th beat but enharmonically structured with that Bb note (instead of A#).

Bar 8 = B min (B/D/F#)

After a quarter rest, VC/CB play B quarter note up to small octave C half note. The end tonality is ambiguous with the C/D/F# notes.

Bars 9-10 = N/A.

Clarinets now play the F#/D/F# whole notes decrescendo. Violins I play F# tenuto quarter note followed by a quarter and half rest, while violins II play D in that pattern, and violas play small octave F#. After a quarter rest, VC/CB play Great octave G half note legato down to E quarter note crescendo to (Bar 10) F# whole note played forte and held fermata.

End of cue.

“Slumber” Reel 9 EE. *Moderato assi* in C time, 7 bars. CD location: Track # 35. Dvd location: Chapter 15 starting at 4:29. Instrumentation: flute, oboe, 2 clarinets, bass clarinet, and harp.

Bars 1-7 = N/A.

Initially you hear clarinet II playing *pp* Line 1 E [written F#] staccato 8th note (followed by an 8th and quarter rest) to another E staccato 8th (followed by an 8th and quarter rest). Repeat thru Bar 4. After an 8th rest, clarinet I plays Line 1 B-G-B staccato 8th notes (crossbeam connected) followed by an 8th rest and then another such staccato figure. Repeat next three bars. After a quarter rest, the oboe plays *pp* Line 2 Bb-Bb staccato 16ths down to Gb staccato 8th note figure (followed by a half rest). After a quarter rest in Bar 2, the oboe plays *p > pp* Bb quarter note legato down to Gb staccato 8th note (followed by an 8th and quarter rest). Bar 3 repeats Bar 1. In Bar 4, the oboe then plays *p >* Bb quarter note down to Gb staccato 8th (followed by an 8th and half rest). After a half and quarter rest in Bar 1, the flute plays *pp* Line 2 Bb-Bb staccato 16ths down to Gb staccato 8th. After a half and quarter rest in Bar 2, the flute plays Bb quarter note legato to (Bar 3) G staccato 8th (followed by an 8th and two quarter rests) to Bb-Bb staccato 16ths down to Gb staccato 8th figure again. After a half rest in Bar 4, the flute plays Bb quarter note down to Gb 8th (followed by an 8th rest).

In Bar 5, the harp plays *ff* a *glis de pedal* effect (see Bar 1 of “The Closet” cue but now modified for C time with the Contra-octave and Great octave F# dotted half notes (instead of half note for $\frac{3}{4}$ time). Then clarinet I plays *ff* the pattern given largely in Bars 1-2 in the “Harvest Eve” cue. After a quarter rest in Bar 5, incidentally, the bass clarinet plays small octave F# dotted half note forte and tied to whole note next bar (*decrescendo*).

End of cue.

“Afterbeats” Reel 9 FF. *Allegretto* in C time, 18 bars. CD location: Track # 36. Dvd location: Chapter 16 starting at :22. Instrumentation: bass clarinet, harp, and vibrato muted strings. This is one of my favorite cues in this score. Scene: It’s early evening and Deputy Sheriff Calvin wigs (Royal Dano) is very suspicious about Sam Marlowe (John Forsythe) drawing a picture of the alleged dead man reported in the countryside, so he knocks on the door to question him.

Bar 1 = N/A.

See Bar 5 of the precious cue (harp pedal gliss and bass clarinet F# note).

TRP

1 Rubble with Harry After beats

Lento

Allegretto

B.C. #1

Hp

Calise de Pédale

1 2 3 4 5 6 7 8 9 10

VC

CB

pp (Sings)

Hand-copied by Bill Wardell

12 13 14 15 16 17 18

50%

8 10

Bars 2-3 = C maj (C/E/G) [:05]

This is an interesting cue because to create a suspenseful mood for this scene (despite the C major tonality), Herrmann adds a dissonant tritone relationship of F# to C (or C to F#) played by the VC/CB. Herrmann was fond of this tritone interval of C-F# (augmented 4th) or F#-C (diminished 5th) because he used it in many scores, including *Jason & the Argonauts*. [end session 10:45 pm. My goal is to finish this rundown tomorrow (Sunday) rather quickly and then start my rundown on HARRY POTTER scores. I would like to work on Morgan's and Stromberg's *Starship Troopers II* but I have not received most of the score as of yet (only

4 or 5 cues from Stromberg via Adobe Acrobat Reader from e-mail attachments). I also plan to do a detailed rundown on *My Fair Lady* but need to have many cues/cue excerpts xeroxed by USC/Warner Bros. Archives soon since legal clearance was just given on Friday. I also plan to continue the rundown on Steiner's *A Summer Place* and perhaps on (shorter rundown) Goldenthal's *Interview With A Vampire*.]

[resume Sunday, February 1 (Super Bowl Day) at 8:09 am]

The VC play *pp (sempre)* Great octave F# 8th note (followed by an 8th rest) up to small octave C 8th (crossbeam connected) followed by an 8th rest. Repeat the figure and rests in the same bar, and repeat Bar 1 in Bar 2. CB play contrary motion figures of small octave F# 8th (followed by an 8th rest) down to C 8th (followed by an 8th rest). Repeat same bar and repeat next bar. After an 8th rest, violas play small octave G 8th (followed by an 8th rest) up to Line 1 E 8th (followed by an 8th rest). Repeat the figure notes and rests in the second half of this bar, and repeat in Bar 2. After an 8th rest, violins II play *pp (sempre)* middle C 8th (followed by an 8th rest) down to G 8th (followed by an 8th rest). Repeat same bar and next. After an 8th rest, violins I play Line 1 E 8th (followed by an 8th rest) down to middle C 8th (followed by an 8th rest). Repeat as given.

Bars 4-5 = Db maj (Db/F/Ab) [:09]

In the same pattern, CB play small octave Db 8th (followed by an 8th rest) up to G 8th (followed by an 8th rest) and then returns back down to Db 8th (followed by an 8th rest) *down* to Great octave G 8th (not up to G as in the previous figure), followed by an 8th rest. Repeat next bar. VC play small octave Db 8th (8th rest following) down to Great octave G 8th (followed by an 8th rest). Repeat as given (unlike CB). Note that once again we have another tritone relationship here between Db-G. After an 8th rest, violas play small octave Ab 8th (followed by an 8th rest) to same Ab 8th (followed by an 8th rest). Repeat same bar and next. After an 8th rest, violins II play Line 1 Db 8th (8th rest following) up to F 8th (8th rest following) while violins I play Line 1 F 8th (8th rest following) down to Db 8th. Repeat figures in the same bar and in Bar 5.

Bars 6-7 = C maj (C/E/G)

CB play small octave C 8th (8th rest following) up to F# 8th (8th rest following) and then back down to C 8th (followed by an 8th rest) *down* to Great octave F# 8th (followed by an 8th rest). Repeat next bar. VC play small

octave C 8th (followed by an 8th rest) down to Great octave F# 8th (followed by an 8th rest). Repeat the same figure in this bar and repeat in Bar 7. After an 8th rest, violins I play small octave G 8th (followed by an 8th rest) to same G 8th (followed by an 8th rest) and then *up* to Line 1 E 8th (followed by an 8th rest) back down to small octave G 8th. Repeat next bar. After an 8th rest, violins II play Line 1 E 8th (followed by an 8th rest) down to middle C 8th (followed by an 8th rest) down to small octave G 8th (followed by an 8th rest) up to middle C 8th (followed by an 8th rest). Repeat next bar. After an 8th rest, violins I play middle C 8th (followed by an 8th rest) up to E 8th (followed by an 8th rest). Repeat the figure and rests in the same bar and repeat in Bar 7.

Bars 8-9 = Db maj (Db/F/Ab)

Both CB and VC play Great octave G 8th (followed by an 8th rest) up to small octave Db 8th (followed by an 8th rest) but then CB plays up to G 8th (8th rest following) down to Db 8th (8th rest following) while VC returns down to Great octave G 8th up to small octave Db 8th as given. Repeat next bar. After an 8th rest, violas play Line 1 Db 8th (followed by an 8th rest) down to Ab 8th (repeat same bar and next). After an 8th rest, violins II play small octave Ab 8th (followed by an 8th rest) up to Line 1 F 8th (followed by an 8th rest). Repeat same bar and next. After an 8th rest, violins I play Line 1 F 8th (followed by an 8th rest) down to Db 8th. Repeat same bar and next.

Bars 10-11 = G#/D/F# [:19.5]

CB play Great octave Bb 8th (followed by an 8th rest) up to small octave E 8th (followed by an 8th rest) down to Bb 8th (8th rest following) down to E 8th note (followed by an 8th rest). Repeat next bar. VC play Great octave Bb 8th (followed by an 8th rest) down to E 8th note (followed by an 8th rest). Repeat same bar and repeat Bar 10 in Bar 11. After an 8th rest, violas play small octave G# 8th (followed by an 8th rest) to same G# 8th. Repeat same bar and next bar. After an 8th rest, violins II play Line 1 D 8th (followed by an 8th rest) up to F# 8th (repeat same bar and next) while violins I play F# 8th down to D (repeat same bar and next). Note that the VC/CB play yet another tritone relationship between Bb-E. This time violas and violins play a non-standard triad of G#/D/F# that establishes an even more unsettled tonal atmosphere (combined with the tritone notes of the VC/CB). Note also how clever Herrmann designed this triad because we find yet another tritone relationship between G# (violas) and D (violins II)! Herrmann was fond of this tritone device in his music.

Bars 12-13 = G/Db/F

CB play Great octave B 8th (followed by an 8th rest) up to Eb 8th (followed by an 8th rest) up to B 8th (followed by an 8th rest) back down to Eb 8th. Repeat next bar. VC play Great octave B 8th (followed by an 8th rest) up to small octave Eb 8th (followed by an 8th rest). Repeat same bar and next. Note, however, that *this* time we do not see a tritone relationship between B-Eb but instead a dim 4th interval (B up to Eb) or Aug 5th (Eb up to B). It is still a rather edgy interval. After an 8th rest, violas play small octave G 8th (followed by an 8th rest) to same G 8th (repeat same bar and next). After an 8th rest, violins II play Line 1 Db 8th (followed by an 8th rest) up to F 8th (repeat same bar and next) while violins I play F down to Db notes. Note, however, that the interval relationship between the Db-G is indeed a tritone.

Bars 14-15 = C maj (C/E/G)

Both VC/CB play small octave C 8th (followed by an 8th rest) down to Great octave F# 8th (followed by an 8th rest). Repeat same bar and next. After an 8th rest, violas play middle C 8th (followed by an 8th rest) to same C 8th (repeat same bar and next). After an 8th rest, violins II play small octave G 8th (followed by an 8th rest) to same G 8th (repeat same bar and next). After an 8th rest, violins I play Line 1 E 8th (followed by an 8th rest) to same E 8th (repeat same bar and next).

Bars 16-17 = Db maj (Db/F/Ab)

Both VC/CB play Great octave G 8th (followed by an 8th rest) up to small octave Db 8th (followed by an 8th rest). Repeat same bar and next. After an 8th rest, violas play small octave Ab 8th (followed by an 8th rest) to same Ab 8th (repeat same bar and next). After an 8th rest, violins II play Line 1 Db 8th (followed by an 8th rest) to same Db 8th (repeat same bar and next). After an 8th rest, violins I play Line 1 F 8th (followed by an 8th rest) to same F 8th. Repeat same bar and repeat Bar 16 in Bar 17.

Bar 18 = N/A.

All you hear in this end bar is the bass clarinet playing *mf* > *pp* small octave B [written middle C#] whole note held fermata. Note that the bass clarinet in Bar 1 sounded the small octave F# note held fermata. In the end bar, the bass clarinet plays small octave B. The relationship between F#-B is the stable Perfect 4th interval suggesting that after the rather unsettled 8th note passages in the intervening bars, Herrmann closes the cue with a more “settled” feeling.

End of cue.

“The Bathtub” Reel 10 BB. *Moderato* in 2/4 time, 14 bars, :26. CD location: Track # 37. Dvd location: Chapter 16 starting at 5:05.

Bar 1 = N/A.

The bass clarinet plays *ff* (*sost*) small octave register and Fags Great octave register notes of “3” triplet value 8th notes F#-G-F# with that final F# 8th tied to normal value F# quarter note and tied to half note next bar and tied to quarter note and 8th note > *pp* in Bar 3 (followed by an 8th rest).

Bar 2 = Gb aug (Gb/Bb/D)

Both clarinets play *ff* on rising to falling “8” legato 32nd notes small octave D-Gb-Bb-Line 1 D-Gb D-small octave Bb-Gb down to stand alone D staccato and rinforzando-marked 8th note (followed by an 8th rest).

Bar 3 = C half-dim 7th (C/Eb/Gb/Bb)

This time the clarinets play a “10” rising to falling 32nd note figure (connected by three crossbeams). They play small octave Eb-Gb-Bb-C-Eb-Gb-Eb-C-Bb-Gb down to stand alone Eb rinforzando 8th note (followed by an 8th rest).

Bar 4 = Ab min (Ab/Cb/Eb) and F half-dim 7th (F/Ab/Cb/Eb) *Meno Mosso* 3/4 time.

Sords horns I & II play [:06 point] the *Harry* opening motif *p* < *sf* > *pp* of Line 1 Eb [written Bb] down to Cb [written Gb] up to Ab [written Line 2 Eb] quarter notes down to (Bar 5) D [written A] dotted half notes (with horn I tied to dotted half note in Bar 6). In Bar 5, the (*open*) and stopped (that is, the + sign above the note) horn III plays the D quarter note *sf* > (followed by a half rest). In Bar 4, muted VC/CB play *p* < Great octave F dotted half notes.

Bar 5 = A/C/E/D

The bass clarinet plays small octave E [written F#] dotted half note *sff* > tied to dotted half note next three bars (*f* > in Bar 7 decrescendo to *pp* level at the end of Bar 8). VC/CB play *FF* > Great octave E dotted half notes tied to next bar (silent in Bars 7-8). After a quarter rest, oboes play *mf*

Line 1 A/Line 2 C staccato 16th notes played 4 X (connected by two crossbeams) to stand alone A/C 16ths (followed by a 16th and 8th rest).

Bar 6 = E/Gb/Bb/D

After a quarter rest, Fags play *mf* small octave Gb/Bb staccato 8ths played 4X (connected by two crossbeams) to stand alone Gb/Bb 16ths (followed by rests). Horn I still plays the D dotted half note > *pp* and VC/CB on Great octave E.

Bars 7-8 = Bb aug (Bb/D/F#) to C maj (C/E/G)

Both clarinets play *mf* on Line 1 D up to F# legato 16ths down to small octave Bb staccato 16th (all three notes connected by two crossbeams) followed by a 16th rest and then C up to E down to small octave G staccato 16th (followed by a 16th and quarter rest). In Bar 8, clarinet I plays *mp* D-F#-Bb figure again (followed by a 16th and half rest). After a quarter rest, clarinet II responds *mp* on the C-E-G 16ths figure (followed by a 16th and quarter rest). The bass clarinet winds down dynamically on that sustained small octave E dotted half note. All woodwinds except the bass clarinet are then *tacet al fine* (they can in effect take a smoke break for the rest of the cue!).

Bar 9 = C maj (C/E/G). *Allegretto* in C time. [:19]

We return briefly to the “After-Beats” cue pattern. This time the strings are still muted (*sords*) but also *pizz* (*vibrato*). Both VC/CB pluck small octave C 8th (followed by an 8th rest) down to F# 8th (followed by an 8th rest) back up to C down to F# in that pattern. After an 8th rest, violas pluck small octave G 8th (followed by an 8th rest) to same G 8th (repeat same bar). After an 8th rest, violins II pluck *pp* on middle C 8th (followed by an 8th rest) to same C 8th (repeat same bar). After an 8th rest, violins I pluck Line 1 E 8th notes in that pattern.

Bar 10 = Db maj (Db/F/Ab)

VC/CB pluck small octave Db 8th (followed by an 8th rest) down to Great octave G 8th (followed by an 8th rest). Repeat same bar. After an 8th rest, violas pluck small octave Ab 8th (followed by an 8th rest) to same Ab 8th (repeat same bar). After an 8th rest, violins II pluck Line 1 Db 8th (followed by an 8th rest) to same Db 8th (repeat same bar) while violins I pluck F notes in that pattern.

Bars 11-12 = C maj to Db maj

Bars 11-12 repeat Bars 9-10.

Bar 13 = C maj (C/E/G)

VC/CB pluck small octave C 8th (followed by an 8th rest) down to F# 8th (followed by an 8th rest) back up to C 8th (followed by an 8th and quarter rest). After an 8th rest, violas pluck small octave G 8th (followed by an 8th rest) to same G 8th (followed by an 8th rest) to G-G 8ths (followed by an 8th rest). In the same pattern as the violas, violins II pluck on middle C notes, and violins I on E notes.

Bar 14 = N/A.

All you hear in this end bar is the bass clarinet playing < *f* > small octave A-Bb-B-middle C 32nd notes (in effect grace notes) to Db [written Eb] whole note held fermata.

End of cue.

“Confession” Reel 10 CC. *Allegretto* in 12/8 time, 10 bars. CD location: Track # 38. Essentially this cue duplicates “The Captain” cue.

Bar 1 = E min 7th (E/G/B/D) to A min (A/C/E)

Follow exactly “The Captain” cue in Bar 13 except that the harp does not play in this current cue (until Bar 6).

Bar 2 = B min to E min to B min

See Bar 14 of “The Captain.”

Bar 3 = A min to B min

See Bar 15 of “The Captain.”

Bar 4 = A min to E min 7th

See Bar 16 of “The Captain.”

Bar 5 = G maj (G/B/D) to C maj (C/E/G) or C maj 7th (C/E/G/B). *Rall*

Violins play as Bar 21 of “The Captain” (altri strings silent in this bar). The clarinet plays Line 2 D 8th legato down to Line 1 B quarter note decrescendo and then up to Line 2 G quarter note *p* < legato down to Eb 8th to D 8th down to B quarter note decrescendo (followed by a quarter and 8th rest). After a dotted half and quarter and 8th rest, the oboe plays *pp* < Line 2 G quarter note down to E 8th.

Bar 6 = E min 7th (E/G/B/D) to A min (A/C/E)

This bar duplicates Bar 23 of “The Captain” for the strings and arpeggiando harp. The oboe repeats Bar 1. The clarinet joins in to play *espr pp* < Line 1 D [written E] dotted half note legato to E [written F#] dotted half note.

Bar 7 = B min (B/D/F#) to E min (E/G/B) to Bb maj (Bb/D/F)

The strings and harp duplicates Bar 24 of “The Captain” except here we add another set of dotted quarter notes to the end of the bar since we are still in 12/8 time (instead of 9/8 time change in Bar 24 of the other cue). So celli play Great octave Bb/small octave F dotted quarter notes, viole play small octave D/Bb dotted quarter notes, violins II play Line 1 D/F dotted quarter notes, and violins I play F/Bb notes. The harp is arpeggiando on Great octave Bb/small octave D/F/Bb and (top staff) Line 1 D/F/Bb/Line 2 D dotted quarter notes.

The clarinet plays Line 1 A dotted half note down to G dotted quarter note to F dotted quarter note. The oboe plays (see Bar 14 of “The Captain”).

Bar 8 = Ab maj (Ab/C/Eb) to B min (B/D/F#)

The oboe plays (see Bar 15 of “The Captain”). The clarinet plays crescendo Eb dotted half note legato to D dotted half note decrescendo. The harp is arpeggiando on dotted half notes Great octave Ab/small octave C/Eb/Ab and (top staff) middle C/Eb/Ab/Line 2 C to the arpeggiando of dotted half notes B/small octave D/F#/B and (top staff) Line 1 D/F#/B/Line 2 D. Violins I play middle C/Ab dotted half notes to D/B dotted half notes, violins II on middle C/Eb to B/Line 1 F# dotted half notes, viole on small octave C/Ab to D/F# dotted half notes, and celli on Great octave Ab/small octave Eb to B/F# dotted half notes.

Bar 9 = A min (A/C/E) to Eb maj (Eb/G/Bb). *Rall.*

The oboe plays (see Bar 16 of “The Captain”). The clarinet plays middle C down to Bb dotted half notes. The harp is arpeggiando on dotted half notes A/small octave C/E/A and (top staff) middle C/E/A/Line 2 C to the arpeggiando dotted half notes Great octave Eb/G/Bb/small octave Eb and (top staff) G/Bb/Line 1 Eb/G. Violins I play middle C/A dotted half notes legato to Eb/G dotted half notes, violins II on small octave A/Line 1 E to G/Eb dotted half notes, viole on C/E to unison Eb dotted half notes, and VC on A/small octave E to Great octave Eb/Bb dotted half notes.

Bar 10 = Cb aug (Cb/Eb/G)

The oboe is silent (dotted whole rest held fermata). The clarinet settles on middle Cb [written Db] dotted half note tied to Cb dotted half note decrescendo and held fermata. The harp is silent in this end bar. Violins I play forte middle Cb/Eb dotted half notes tied to Cb/Eb dotted half notes decrescendo and held fermata, while violins II play Cb and I believe G (natural) notes. Viola play small octave Eb/G (definite G natural) notes in that pattern, while VC play Great octave Ab and small octave Cb dotted half notes as given.

End of cue. [11:11 am]

“The Solution” Reel 10 DD. *Moderato* in 12/8 time, 18 bars. CD location: Track # 39. Dvd location: Chapter 17 starting at 2:12.

Bars 1-2 = N/A.

Bar 1 has the solo flute I playing *p* < Line 2 F# quarter note legato mini-slur up to Bb 8th, and then down to D quarter note up to F 8th, and then Line 1 Bb quarter note up to Line 2 D 8th, and then down to Line 1 F# tenuto dotted quarter note. Repeat in Bar 2. In Bars 3-5, both flutes play that pattern and notes (*Rall* in Bar 5).

In Bar 2, clarinet I plays Line 1 Bb quarter note up to D 8th and then down to F# quarter note up to Bb 8th and then D quarter note up to F# 8th down to small octave Bb [written middle C] dotted quarter note (tenuto). Repeat thru Bar 5.

Bars 3-5 = Bb aug (Bb/D/F#)

Because of the pyramid scale of succeeding instruments playing, in Bar 3 we start to hear chord tonalities with the combined instruments. In Bar 3, clarinet II joins in to play Line 1 D quarter note up to F# 8th and then down to small octave Bb quarter note up to Line 1 D 8th, and then down to F# quarter note up to Bb 8th down to lowest D dotted tenuto quarter note (all notes played under the legato umbrella). Repeat thru Bar 5. So, if you align the instruments, you see how cleverly Herrmann constructed the Bb augmented tonality. In Bar 3, you initially hear the clarinets playing Line 1 D/Bb quarter notes with the flutes playing Line 2 F# quarter notes. So we have the Line 1 D/Bb/Line 2 F# quarter note chord. It's not a direct

inversion but more a situation of open-spaced notes. Then we have the 8th note chord of Line 1 F#/Line 2 D/Bb, and so forth.

In Bar 4, the bass clarinet joins in with Line 1 F# quarter note up to Bb 8th down to D quarter note up to F# 8th, and then down to small octave Bb quarter note up to Line 1 D 8th down to F# tenuto dotted quarter note. Repeat in Bar 5. Finally, in Bar 5, Fag I joins in to play Great octave Bb quarter note up to D 8th down to F# quarter note up to Bb 8th down to D quarter note up to F# 8th down to Contra-octave Bb tenuto dotted quarter note.

Bars 6-7 = Bb aug (Bb/D/F#) to Cb aug (Cb/Eb/G) and C min (C/Eb/G). 9/8 time

This is an interesting bar (repeated next bar) because of the insertion of both the C note and the Cb note causing an ambiguous tonal picture. I am not sure what Herrmann intended. Violins I play *mp* > Line 1 F# dotted half note legato slur to G dotted quarter note, while violins II play small octave Bb dotted half note to Cb dotted quarter note. Viola play small octave D dotted half note to Eb dotted quarter note. VC play Great octave F# dotted half note to G dotted quarter note, while CB play Great octave Bb dotted half note to small octave C dotted quarter note (clear and definite C natural). This is repeated next bar but with those dotted quarter notes held fermata.

Bars 8-10 = C maj (C/E/G). *Allegro con brio* in 4/4 time.

We find quite a duplicated pattern here as we saw in the final two Bars 17-18 of the “Encore” cue. The Fags play *ff* on Great octave and small octave rinforzando quarter notes to unison Great octave Gb rinforzando quarter notes back to C/C quarter notes (followed by a quarter rest), repeated next bar to (Bar 10) Gb unison quarter notes (followed by a quarter rest) to C/C quarter notes (followed by a quarter rest). In the same pattern, the bass clarinet plays middle C rinforzando quarter note down to Gb quarter note up to C quarter note (followed by a quarter rest), repeated next bar, and then (in Bar 10) Gb quarter note (quarter rest following) up to middle C quarter note (followed by a quarter rest). After an 8th rest, three horns play fortissimo on G/middle C/E rinforzando 8th notes (followed by an 8th rest) to same G/C/E 8ths (followed by an 8th rest) to two such triads (followed by an 8th rest). All triads are rinforzando-marked. Repeat next bar. In Bar 10, after an 8th rest, they play two such 8th note triads (followed by

two 8th rests) to two more triads (followed by an 8th rest). In Bar 9, viole pluck pizzicato on small octave C quarter note (followed by a quarter rest) to C quarter note (quarter rest following) to (Bar 10), after a half rest, a C quarter note again (followed by a quarter rest). VC/CB pluck in Bar 9 small octave C quarter note down to Gb quarter note and back up to C (followed by a quarter rest) and then (in Bar 10) Gb quarter note (followed by a quarter rest) up to C quarter note (followed by a quarter rest). There is a bit of tonal ambivalence here if you introduce that Gb note played by the VC/CB in overlap. The horns clearly play the C maj triads, but the Gb adds the C flat 5th (C/E/Gb).

Bar 11 = N/A.

All you hear here are the two clarinets. Clarinet I plays Line 1 A acciaccatura to Bb whole note held fermata. Clarinet II plays A grace note to Bb half note tied to 8th note (followed by an 8th and quarter rest).

Bars 12-13 = Bb aug (Bb/D/F#) to Cb aug (Cb/Eb/G) and C min (C/Eb/G). 9/8 time

Bar 12 repeats Bar 6 (repeated in Bar 13).

Bar 14 = Db minMaj 7th (Db/Fb/Ab/C) to C minMaj 7th (C/Eb/G/B)

We rarely see the minor-major sevenths in this score (although some people tend to think it's associated with Hitchcock). Anyway, violins I play crescendo Line 1 A dotted half note legato to G dotted quarter note, while violins II play middle C dotted half note to small octave B dotted quarter note, and viole play small octave Fb dotted half note to Eb dotted quarter note. VC play Great octave Ab dotted half note to G dotted quarter note, and CB play small octave Db dotted half note to C dotted quarter note.

Bar 15 = Bb aug (Bb/D/F#)

Violins I play decrescendo Line 1 F# dotted half note tied to F# dotted quarter note (held fermata) while violins II play on small octave Bb notes in that fashion, viole on small octave D, VC on Great octave F#, and CB on Great octave Bb notes.

Bars 16-18 = N/A. *Moderato* in 12/8 time.

Harkening back to the pattern given in the first five bars of this cue, flute I plays *p < f* Line 2 Bb quarter note to Line 3 D 8th down to F# quarter note up to Bb 8th down to D quarter note up to F# 8th down to Line 1

Bb tenuto dotted quarter note (silent next two end bars). The first clarinet plays the same pattern and notes but an octave lower register (silent next two bars).

In Bar 17, clarinet II and bass clarinet play $p < f$ Line 1 F# quarter note up to Bb 8th down to D quarter note up to F# 8th down to Bb quarter note up to D 8th down to small octave F# tenuto dotted quarter note tied to dotted half notes next bar and tied to dotted half notes held fermata and decrescendo hairpin. After a dotted half and quarter and 8th rest, VC/CB play $f >$ Great octave F# dotted quarter note tied to dotted half note next bar and to another dotted half note (held fermata). Below the CB staff line is the word (*overlap*).

End of cue.

“Finale” Reel 10 EE. *Lento* in 3/2 time. CD location: Track # 40.
Dvd location: Chapter 18 starting at :27.

Bars 1-4 = Bars 1-4 = N/A (implied Ab min or Ab/Cb/Eb).

These bars exactly duplicate the opening bars of the *Overture* except that the tempo marking is *Lento* here instead of *Largo e sost* (as in the opening cue).

Bars 5-8 = N/A.

The clarinets duplicate Bars 5-8 in the *Overture*. A difference in this end cue is that the bass clarinet now plays $f >$ small octave Gb [written Ab] quarter note (followed by a quarter rest) up to Bb [written middle C] quarter note $f >$ (followed by a quarter rest). Repeat next bar. In bar 7, it plays mf Bb down to Gb up to Bb down to Gb quarter notes (repeated next bar). The Fags do not play in this section (as in the *Overture*). In Bar 7, VC pluck pizzicato (silent in Bar 7 of the *Overture*) p Great octave Bb quarter note let vibrate (followed by a quarter rest) to same Bb quarter note (followed by a quarter rest). Repeat next bar. After a quarter rest in Bar 7, CB pluck *pizz* Great octave Gb quarter note (followed by a quarter rest) to same Gb quarter note. Repeat next bar.

Bars 9-12 = N/A.

Clarinets repeat Bars 6-6 in Bars 9-10. The bass clarinet plays small octave Bb quarter note (followed by a quarter rest) down to Gb quarter note (followed by a quarter rest), repeated next bar. VC/CB both pluck Great octave Bb quarter note (followed by a quarter rest) down to Gb quarter note (followed by a quarter rest), repeated next bar. In Bar 11, Fags play forte on Contra-octave and Great octave Bb rinforzando quarter notes to unison Gb Great octave Gb rinforzando quarter notes (followed by a half rest), repeated in Bar 12. After a half rest in Bar 11, the clarinets play small octave F# down to D rinforzando quarter notes. Repeat next bar.

Bars 13-16 = N/A.

The strings pluck pizzicato quarter notes in repeated or ostinato fashion thru Bar 16. See Bar 29 of the *Overture* for the exact description (except that in the *Finale*, the harp is silent). In Bars 14-16 (as the strings pluck away), solo muted horn I plays *pp* < *mf* > *pp* the same notes and pattern as given in Bars 26-28 in the *Overture*.

Bars 17-23 = N/A.

In Bar 17, violins I pluck *pp* on small octave Bb up to Line 1 D down to Bb up to D quarter notes (repeated thru Bar 20), while violins II pluck Line 1 F# down to D repeat notes, and viole F# down to D (small octave). VC pluck Great octave Bb quarter note (followed by a quarter rest) to same Bb quarter note (followed by a quarter rest). Repeat next three bars. CB, after a quarter rest in Bar 17, plucks small octave Gb quarter note (followed by a quarter rest) to same Gb quarter note (repeat thru Bar 20). In Bars 18-20, the horns repeat Bars 30-32 from the *Overture*.

Bar 21 = Bar 13 (N/A).

In Bar 22 (*Poco Rall*), violins play Line 1 F# down to D quarter notes (followed by a half rest) while violas pluck small octave F# down to D quarter notes (followed by a half rest). After a half rest in Bar 22, VC/CB pluck *pp* Great octave Bb down to Gb quarter notes. In bar 23, VC repeat the previous bar, as also the viole (violins and CB are silent here).

Bar 24 = Gb aug (Gb/Bb/D) $\frac{3}{4}$ time

See Bar 9 (or Bar 40) of the *Overture* (except that there the bass clarinet and fags do not play). You can also refer back to Bar 31 of “The Sketch” cue. So in the *Finale* we find the bass clarinet playing *sff* middle C

rinforzando quarter note (followed by a half rest) while Fags play Great octave and small octave C quarter notes (followed by a half rest).

Bar 25 = N/A.

See Bar 10 (or Bar 41) of the *Overture* (Fags and bass clarinet soli quarter notes).

Bars 26-27 = Gb aug (Gb/Bb/D)

The horns play as in Bar 35 of “The Sketch.” A difference is that here in the Finale VC now pluck Great octave C up to Gb up to small octave C quarter notes (followed by a quarter rest). CB pluck as in “The Sketch.” Viole here join in to pluck *sff* small octave C quarter note (followed by a quarter rest) to same C quarter note (followed by a quarter rest).

Etc. The patterns are pretty much the same as in the *Overture* developments, so I am not too moved to pursue subsequent bars thru Bar 37 (need to eat lunch very soon!). At any rate, the bars are N/A in terms of chords.

Skipping to Bar 38 (1:09), the bass clarinet plays *p* > small octave Bb legato down to Gb quarter notes (followed by a half rest). After a half rest in that bar, clarinet I responds *p* > with small octave F# down to D quarter notes.

Bar 39 = G# dim (G#/B/D) to G# half-dim 7th (G#/B/D/F#)

Oboe I plays *dolce pp* < Line 2 G# half note to F# half note legato down to (Bar 40) D dotted half note decrescendo (followed by a quarter rest). Divisi violins I play Line 1 G#/Line 2 D whole notes legato slur down to (Bar 40) D/G# dotted half notes (followed by a quarter rest). Violins II play Line 1 D/B whole notes up to (Bar 40) F#/Line 2 D dotted half notes.

Bar 40 = G# half-dim 7th

Viole enter the tonal picture playing *p* < > small octave B to Bb half notes. The violins and oboe were already discussed. On the 3rd beat, we hear G#/Bb/D/F# notes.

Bar 41 = G# half-dim 7th

Violins I play *sotto voce* and $p > pp$ Line 1 G# to F# half notes to (Bar 42) D dotted half note (followed by a quarter rest). Violins II play B/Line 1 D whole notes with the D tied to dotted half note next bar, while the bottom line plays to (Bar 42) small octave G# dotted half note. Violoncello play small octave D/G# whole notes to (Bar 42) unison D whole notes.

Bar 42 = E Dom 7th (E/G#/B/D)

VC join in to play $pp > ppp$ Great octave E/B whole notes. The other strings were just discussed.

Bar 43 = N/A.

G.P. (General Pause) bar. All instruments show whole rests held fermata.

Bar 44 = Gb aug (Gb/Bb/D). *Allegro Con Brio* in $\frac{3}{4}$ time.

Horns play *ff* on Gb/Bb/D (horns I & II play unison D) 8th notes played 4X (crossbeam connected) to stand alone Gb/Bb/D 8ths (followed by an 8th rest). Oboes play *ff* on Line 1 D-D-D-D 8ths (crossbeam connected) to D stand alone 8th (followed by an 8th rest) while clarinets play small octave Gb/Bb notes in that pattern. The bass clarinet plays *sff* middle C quarter note (followed by a half rest) while Flutes play Great octave and small octave C quarter notes. Violas play bowed trem small octave C quarter note *sff* > (followed by a half rest). VC are pizzicato on Great octave C quarter note (small octave for CB) followed by a half rest.

Bar 45 = N/A.

The bass clarinet plays small octave Gb up to Bb back to Gb rinforzando quarter notes (VC/CB play the same but an octave lower register). Flutes play unison Great octave Gb quarter notes to Contra-octave and Great octave Bb quarter notes back to unison Gb notes.

Bar 46 = Gb aug (Gb/Bb/D).

Repeat Bar 44.

Bar 47 = N/A.

Repeat Bar 45.

Bars 48-49 = N/A.

Bars 50-51 = G maj (G/B/D)

Bar 52 = Ab min (Ab/Cb/Eb)

Horns are stopped on Ab/Cb/Eb whole notes. Strings are both fingered trem and bowed trem on that tonality.

Bar 53 = Gb aug (Gb/Bb/D)

Woodwinds again play the staccato 8th note chords (see Bar 44).

Bar 54 = G maj (G/B/D)

Bar 55 = N/A.

The cue and score ends on the G quarter notes *sff*.

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Now: In terms of statistical summary of the (more-or-less!) standard chords after my quick count, I am estimating the approximate percentages as follows:

minor = 28%
major = 23 %
min 7th = 12.5 %
aug = 10 %
maj 7th = 8 %
min 9th = 5 %
half-dim 7th = 4 %

The other roughly 10 % of the chords are a mixture of tonalities. For example, in the complete score (not counting “The Doctor” cue that I could not find yet), there were only five clear minMaj 7ths! The first one (Eb minMaj 7th) was located in Bar 19 of “Burial.” The B minMaj 7th was located in Bar 9 of “Miss Gravely Digs.” The Bb minMaj 7th was located in Bar 18 of “Duo.” And the Db minMaj 7th and C minMaj 7th were located in Bar 14 of “Solution.” Basically that’s about 1/10th of one percent of the score. There were under ten of Dominant 9th and min/9th chords, and over ten of Dominant 7th chords.

Of the augmented triads, about 40% of them are Gb aug (Gb/Bb/D) chords while about 25 % were Bb (Bb/D/F#) chords. The rest were occasional Cb aug, Eb, Db, and F.

Of the Dom 7ths, most were C Dom 7ths (C/E/G/Bb), then a few Eb Dom 7ths, and so forth.

While half-diminished 7th are overall Herrmann’s favorite or most used sevenths, this is not the case in this offbeat and generally gentle movie.

We first see the first such chord (F half-dim 7th) in Bar 25 of “The Captain” and then in a bar in “Miss Gravely’s Test.” We see the G half-dim 7th in Bar 12 of “Homebodies” and several E half-dim 7ths in “Harvest Eve.” We see the Bb half-dim 7th in Bars 3-4 in “Suspicion.” Then we find a couple D half-dim 7ths, and more F half-dim 7ths. We also find an E and C half-dim 7th. The last such chords are the G# half-dim 7ths in the “Finale.”

There are more minor 7ths in the score than major 7ths, just as there are more minor triads than major triads. Most minor 7ths were E and F# min 7ths followed by B and D min 7ths. Occasionally you would find Eb, G, A, and E min 7ths. Of the major 7ths, E maj 7th was the most frequent, followed by the D maj 7th, then C and finally F. Of the minor chords, the G min (G/Bb/D) was by far the most frequent (about 30 % or more of the time) followed (I believe) by the A min (A/C/E) at about 16 %. You also find a fair number of E minor chords, B minor, D minor and others. Of the major chords, the C maj (C/E/G) was most frequent at about 38 % of the time, followed by the Db maj (Db/F/Ab) and then F maj (F/A/C) and then D maj, some B, Bb, G, and so forth. Of the minor 9ths, the G min 9th (G/Bb/D/F/A) was definitely the most frequent (about 50 % of the time) followed by E, a few B, and so forth. I did not notice any major 9ths in this score (but several Dominant 9ths). I usually don’t see many Dominant chords in Herrmann scores, but I see a LOT of them in Max Steiner scores! Herrmann favored the flavor of augmented chords in this score, as I mentioned earlier.

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